musical
COURIER

Festivals In Europe Attract

Folk Music Comes Into Its Own

Reminiscences Of Richard Strauss

CHOOSING SCORES FOR SIGMA ALPHA IOTA IN ITS AMERICAN MUSIC COMPETITION } Looking Over MSS. Are Rose Marie Grentzer, Director, American Music Awards; Peter Mennin, Left, One of the Judges, and Gustave Reese, Special Consultant.

OCTOBER 1, 1949
25 cents

MARGARET SITTIG and her father, FREDERICK V. SITTIG, with her Guarnerius violin and her old French *vielle*, when they were visiting in the Palm Beach home of the late Robert ("Believe it or not") Ripley last spring. The *vielle*, or hurdy-gurdy, was made by François LeJeune, born in Paris in 1755, and the Joseph Guarnerius del Gesu violin made in 1736.

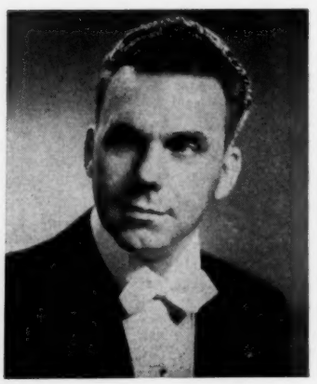
IN MILAN . . . W. Lubarsky, artists' representative, who spent the summer in Europe, is seen in the office of Giulio Scalvini, right, president of ALCI of Milan, one of Italy's largest booking agencies. At center is Alessandro Ziliani, tenor, who will be heard this winter with the Philadelphia La Scala Opera Company. In the coming season, in addition to Vittoria Colonello, coloratura soprano (picture on wall) and Mr. Ziliani, Mr. Lubarsky expects to bring to this country Gianni Poggi, tenor; Cesare Siepi, basso; Rina Gigli, soprano; Aldo Paotti, baritone; Renata Tebaldi, soprano; and Franco Ferrara, conductor. (Picture by Publifoto.)

VACATION SCENE . . . Anne Roselle (center) on summer holiday at Lake Minnewaska, N. Y., with the trio at the hotel there. L. to r., besides Mme. Roselle, they are Ann Very, violinist; Kalman Novak, pianist; Nell Robin, cellist. Mme. Roselle is a member of the voice department of the New York College of Music. Mr. Novak teaches at the Longy School of Music, Cambridge, Mass.; Miss Very at the Connecticut College for Women; Miss Robin (Mrs. Novak) is first cellist of the Civic Symphony of Boston.

Musical Events in America And Europe As Fall Arrives

NEW ENGLAND HOLIDAY . . . Amelia Hall Cardwell (left) and Inez Barbour Hadley, her former teacher, at the latter's summer cottage at West Chop, Mass. Mrs. Cardwell sang recently in Menotti's The Telephone in Chapel Hill, N. C., was accompanist for Frank Guarrera, Leslie Chabay, Anne Bollinger, Mimi Benzell, Felix Knight, Norman Cordon, Stephan Hero and others in the International Platform Association concerts. In October Mrs. Cardwell will give a benefit recital in her home town of Greensboro, N. C.; in November sing in The Telephone and The Old Maid and the Thief in seven cities in Pennsylvania.

CLASS AND PRECEPTRESS . . . Irma Zacharias, violin pedagogue, with her ensemble class this summer at Bridgehampton, L. I., N. Y., at the estate of Mrs. Richard Day. Next summer Mrs. Zacharias plans to conduct a school there for violin and ensemble.



EVERETT FRITZBERG, pianist, has returned from a five weeks stay in Mexico City. His first concert of the season will be on Oct. 12 at Coulee Dam, in the State of Washington. On Nov. 22, he will give a recital at Carnegie Hall, New York. His program will include works by the old masters as well as modern compositions.

IN CENTRAL AMERICAN OPERA . . . Artists associated with the production of Carmen given recently by the Opera Nacional de Guatemala were, left to right: Ralph Herbert as Don Jose; Claramae Turner, Metropolitan Opera mezzo-soprano, who sang the title role; Hilda Monti; Daniel Duno, baritone, and manager of the Opera Nacional; Anne Bollinger of the Metropolitan; and Henry Cordy. Miss Turner was heard in four performances of the Bizet work. Miguel Sandoval, general director and conductor, states that despite the recent revolution the company only suspended for a week, then gave the remainder of the schedule, three extra performances, and later 15 in Salvador.

LEHAR OPERETTA IN MEMPHIS . . . Open Air Theater season this summer included production of Lehar's Gypsy Love. L. to R., Roland Fiore, musical director of the season; Brenda Lewis, soprano of N. Y. City Opera Co., who sang feminine lead; Mack Harrell, baritone, as Joszi, who used his violin playing skill in portraying the role.

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"OLD WORLD" WEDDING . . . Most Rev. Edward F. Ryan, in rustic Blessed Sacrament Church, Stowe, Vt., solemnizes the marriage of Martina Trapp, soprano of the Trapp Family Singers, and Jean Dupire, Montreal horticulturist; and at the same time that of Theresia Huter, adopted daughter of the Trapp Family, and Pierre Lamy, who serves as manager of the Trapps' Music Camp. Mrs. Dupire will continue as a member of the Singers, as does her brother, Werner Trapp, wed in Vermont a short time ago.

Strauss and Schoenberg

Two events of recent weeks were of moment in the world of creative music. The passing of Richard Strauss on Sept. 8 took one of the landmarks of music in the last three-quarters of a century—a pioneer in his youth, in more recent years something of a voice from the past, albeit a still lively one. (His life is considered elsewhere in this issue.)

The other event, on Sept. 13, was the seventy-fifth birthday of Arnold Schoenberg, "father of atonality," now living in California and still a flag-bearer for the *avant-garde*.

Schoenberg, like Strauss, passed through several "periods," from post-Wagnerianism, as exemplified in his Verklaerte Nacht, and the large-scale choral work, Gurrelieder, to the atonal works of his later periods, including his masterpiece, Pierrot Lunaire. He became the major prophet of atonality, a world-shaking doctrine, though Josef Matthias Hauer in 1912 advanced a somewhat similar system derived from Goethe's Farbenlehre.

At first denounced and to some extent never a wholly popular system of composition, Schoenberg's teaching has —like Freudianism—produced disciples that varied in style from the master, but became personalities in their own right. Outstanding was the late Alban Berg, whose music drama Wozzeck of outstanding originality and power ranks him as one of the major figures of the earlier twentieth century. Others such as Egon Wellesz, Anton Webern (the latter died mysteriously from a pistol shot in 1945) also exemplify creative personalities of subtlety and ingenuity.

• • •

Radical Formal Device

The doctrine of the twelve tone row, which has been proclaimed by Schoenberg and his followers, in an effort to recreate form, demolished by atonalism so far as the traditional tonic-dominant-subdominant chord structure is concerned, is a much more problematic affair. It has had avid proponents; for example, a young school of atonalists in Paris is one of the most vital of the present-day schools. But, in view of the later works of the master himself—which seem at moments even to revert to a type of tonality—many do not deem it wholly firm ground on which to base, without other aids, the music of the future.

In any case, Schoenberg's distinguished work both as a composer, in his earlier and middle years, particularly, and as a theorist and one of the century's most erudite writers on harmony entitle him to the richest honors that the music world can grant. Not least—as the composer has remarked with some petulance—does it dictate for his works steady performance, rather than to relegate them to textbooks and the antiquarian shelf.

• • •

End of a Line

In a sense the passing of Strauss marks the close of the post-Romantic era. The inheritor of a tradition that descended from Berlioz, Liszt and Wagner, he was for many decades the leading exponent of German music in which free symphonic development, fullness of lyricism, and a formidable command of technique dominated. The intellectual content based on myths and culture of the past, a conception of the soul of man as one who seeks and struggles, were also prominent in his works. He belonged to the great line, though in some respects his methods partook at times of sensationalism. He outlived such contemporaries as Debussy, Scriabin, and others who brought in revolutionary new styles. His works were not rendered obsolete by radical newer idioms, even those of Stravinsky, and the atonalists headed by Schoenberg, as might have happened to lesser men. If, basically, his music dramas derived from Wagner's revolutionary methods, he added certain refinements and complexities of his own.

Though Strauss was often attacked, the sum total of his work remains as a substantial and dignified contribution, the best of it shot through with genius.

It is ironic that some of the more "shocking" innovations in musical realism, which caused shudders in the world of music a half century ago, wear least well while the romanticism and warm folk feeling in many of his scores appeal today as firmly as ever. There is a moral in this for some present-day composers, for the spirit lives, while the technical devices once so "advanced" may seem dated.

The Metropolitan, according to report, will open with Strauss' Der Rosenkavalier on Nov. 21, and the New York City Center Company started its season on Sept. 29 with Ariadne auf Naxos. The season ahead will also see many tokens of esteem for the departed master from the chief symphonic groups of the country.

TOTS WELCOME ARTISTS . . . Children from the Grandfather Orphanage of Blowing Rock, N. C., with musicians who took part in two concerts in August, one for the hospital, the other for the orphanage. Adults, l. to r., are Chloe Owen, Stuart Ross, John Baker, Elwood Gary, Martha Lipton.

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Seventieth Year
October 1, 1949

FACING THE MUSIC

By Harold C. Schonberg

Eniac will soon be here. Eniac is an electrical brain, made up of an interesting number of wires and vacuum tubes, that can instantly solve problems which twenty-four mathematicians (or something like that) working in relays of twenty-four hours for twenty-four years (or something like that) could not finish. Eniac blinks, whirs, and out pops the answer. Eniac also has other virtues; he's versatile. The two former University of Pennsylvania physicists who developed him claim that he will compose music.

Finis. What chance has a composer got? It's some sort of scientific fact that, in our twelve-tone scale, there are just so many combinations of tones. Those combinations amount to a rather staggering number, but what's a staggering number to Eniac? Flesh and blood could not exhaust the combinations; Eniac is not flesh and blood. He can multiply $183 \cdot 100^{-7}$ by $7634 \cdot 10^{30}$, gulp, and come up with the correct answer. He probably can survey all musical compositions of the past, present and future, and then provide anything in the way of a musical masterpiece that his little, vacuum-packed heart desires. Composers of the future will rely upon Eniac instead of a brain, a heart, a piano, pencil and paper.

WE'D better get used to music in the scientific world. Helmholtz, last century, paved the way, and a swift riffle through his still awe-inspiring *Sensations of Tone* can chill to the vitals those whose naive conception of tone fails to take trigonometry and calculus into account. Joseph Schillinger has a system of composition based on graphs, correlations, permutations, Greek letters, Sp progressions, formulae of a complex sort, and other strange and wonderful manifestations. Schillinger, indeed, is sometimes not unlike a twentieth-century Walrus confronted with a mess of Bachian oysters. He feels so sorry for Bach's works, and weeps tearfully when he thinks of what Bach could have done had he (Bach) had his (Schillinger's) knowledge. "For example," he writes on page 193 of Vol. I, "by comparing the music of J. S. Bach with the following illustrations, the full range of what he could have done by using the method of geometrical inversions becomes clear." And on the following page: "In another case, that of Fugue No. 8 from Bach's *Well Tempered Clavichord*, Volume I, if we compare the first 12 bars of the original with the version evolved from this same theme by means of geometrical inversion, we cannot fail to see the esthetic advantage of this method of composition over the more casual one *derived partly from dogmatic and partly from intuitive channels.*" Italics mine.

At least, the teacher followed his precepts, and one can safely say that Schillinger's own music—at least, that which is printed in his book and which occasionally turns up at a concert—is safely free from dogmatic or intuitive channels. Science triumphs. Let's look at Carl E. Seashore, who wants to put music and esthetics on a scientific, mensurable basis. "Science creates a feeling of confidence in the tangibility of esthetic issues. . . . The critic must distinguish between the empirical and the experimental. . . . Science aids in dealing systematically with esthetic problems. . . . The method of natural sciences is applicable in musical esthetics. . . . Let us clarify the concept of beauty progressively by requiring each contributor to define beauty from his area, his purpose, and his point of view—but beware of the possible acid test in the musicological laboratory."

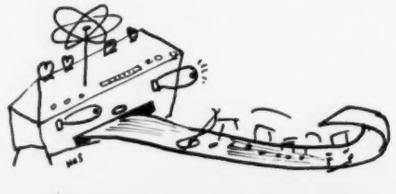
I beware. Seashore scares me, a practicing critic, and I'm not afraid to admit it. I am frightened of this acid test, and henceforth will dedicate my life toward eliminating the vague musical terminology currently in use, substituting for it empirical data in scientifically expressed terms. As Seashore does, for instance. One of the entrancing moments in his book, *In Search of Beauty in Music*, has to do with a phonograph record of Ravel's *Tzigane*, played by Menuhin. Seashore has worked up a "phrasing score," and a tiny bit of his long description follows: "The first note is played 0.05 of a tone sharp and the tie which follows is played in true pitch. There is a fairly even pitch vibrato in the sustained tone of the tied notes, about 0.2 of a whole-tone step in extent and at the rate of a little over 6 pulsations a second. The first short note was comparatively strong, being 10 decibels above the average intensity of the selection as a whole. . . . The first note was overheld 0.2 second. The tied notes were overheld about 0.06 second. . . . Treating the next five notes as a unit, we find. . . ."

Now this, I submit, points the way to a new and foolproof type of criticism. Concert halls should be wired with measuring gadgets developed by Seashore. Critics should be taught to read them, to evaluate them, and to express their opinions in equivalent language. Reviews will then be infallible, objective, and as precise as Seashore's, above. The performing artist? Well, he can't argue with a phonophotographic unit, or bewail the stupidity of a Henrici analyzer. Of course, when Eniac gets around, Greek will meet Greek. No need for a critic then. So much has been hinted by George Orwell in his new, clever novel, *Nineteen Eighty-Four*. "The tune had been haunting London for weeks past. It was one of those countless similar songs published for the benefit of the proles by a sub-section of the Music Department. The words of these songs were composed without any human intervention whatever on an instrument known as a versificator."

GETTING back to vague musical terminology and the need for correction thereof, let's take the remark attributed, variously, to Paderewski, Liszt, Tausig and others. "Genius," one of them said, "is ninety-nine percent perspiration and one percent inspiration." Let genius equal G, perspiration p, and inspiration *i*. Then, $G = p + i$, where p is a constant of 99% and *i* a constant of 1%. $G = p + i$. Isn't this simpler, easier to say, and much more scientific-sounding than "Genius is ninety-nine" etc.

Or take another commonly repeated remark. "What makes a great pianist? Technique, more technique, and still more technique." Here we have a cumulative series. Expressed in a formula, let the great pianist = X, and let technique = t. Then $X = t + 2t + 3t \ldots + nt$. Right?

And how often, in critical reviews, does one read that "the new symphony was derivative in content, drawing largely upon Mahler, Sibelius, and Rachmaninoff. When the composer attempted individual touches, they were not successful." All this can be boiled down to $Sy = -c - (M + S + R)$, where Sy is the new symphony, M, S and R. Mahler and Co., and *c* the composer. A few symbols instead of hundreds of words can, in the future, suffice.



A little more complicated is the evalution of a performance. Here a separate formula might have to be drafted (pending further research into unification) for singers, for pianists, for violinists, for orchestras. Helmholtz's formula for violin vibrations, for instance, is: $x = A \cdot \sin(2\pi nt + c)$. Obviously it covers only a portion of the problem. We need something all-encompassing, and perhaps we can find it in:

$$X = \frac{t + I\ (c\text{-}a)}{B^2 \cos \frac{b \cdot S}{s}} + \$$$

where *t* is the number of notes per second, I the extent of fit or misfit in the violinist's evening dress, c the color of his hair, *a* the amount of hair he has (the more hair, of course, the higher the results), B the length of his bow, *b* the angle against the strings, S the market price of his Stradivarius, s the amount he still owes on it, and $ the amount of money taken in the box office. The symbol $ is probably the most important factor in this equation. Einstein's somewhat simpler discovery, $E = mc^2$, ordinarily would be applicable, save that pianists and violinists are the only two phenomena in the universe which have disproved it. In Einstein's theory, the speed of light is the ultimate constant, but pianists and violinists commonly operate in speeds in excess of that of light.

IF the possibilities of the linotype permitted, I could pursue this topic much further, using radicals (mathematical, of course), the weapons of integration and the spatials of geometry. There is one law I have developed, however, which can be simply stated and proved with equal simplicity.

Schonberg's law states that one (1) fine, sensitive musician is equal to any two (2) mathematically-physically-empirically-laboratory-minded inventors of musical systems who express their theories in writings that have nothing to do with the essential nature of music. Let a = the composer, and b the pair of musical theorists.

$$a = b$$

Then, of course:

$$ab = a^2$$

Subtracting b^2:

$$ab - b^2 = a^2 - b^2$$

Factoring out:

$$b\ (a - b) = (a + b)\ (a - b)$$

And, cancelling $(a - b)$ from both sides of the equation:

$$b = a + b$$

But, since a = b, then:

$$a = b + b$$

Or:

$$a = 2b$$

Proving that the fine, sensitive composer (a) equals any two of musical scientists (b). And if anybody tells me that I'm a fool, that it isn't possible to divide by zero, I'll answer by saying that a fool and his money are soon parted, but that I, a fool with a formula, can go places and have enough left over to finance a jolly old spree with the arts.

Third Edinburgh Festival Has Program of Brilliance

Edinburgh

DISTINGUISHED by the attendance of Queen Elizabeth and Princess Margaret, the third Edinburgh Festival this year attracted an increasing throng of visitors. It presented, in its variegated programs, between Aug. 21 and Sept. 11, a rich assortment of opera, ballet, concerts and drama by famous international organizations and artists. In some respects, the schedule overtopped that of the previous two years.

The old Scottish capital was blessed with cool, sunny weather during much of the festival. The impressive prospect of Edinburgh Castle and the handsome public gardens again provided an ideal background for the guests from many lands.

This year's was the final series under the general management of Rudolf Bing, soon to direct the Metropolitan Opera. It was so successful that another, of approximately the same length and covering a like part of the late summer, has been announced for 1950.

The festival opened as usual with colorful pageantry, including the annual Procession of Burgomasters from the City Chambers to the Cathedral, where a service of praise and thanksgiving was held, followed by a ceremony in the forecourt of the Palace of Holyroodhouse, when soil from the Acropolis in an urn of 500 B. C. was presented to the Lord Provost, Sir Andrew Murray, by Mlle. Liza Skouzes, daughter of the President of Athens' Municipal Council.

Beecham Opens Concerts

Sir Thomas Beecham opened the musical events in Usher Hall with a concert by the London Royal Philharmonic, marked by notable standards of playing, to challenge comparison with, and even to exceed, those of visiting orchestras. This program included Berlioz's King Lear Overture, Brahms' Haydn Variations, Sibelius' Tapiola, Franck's Le Chasseur Maudit and Dvorak's Symphonic Variations.

In an impromptu speech to the audience, Sir Thomas took occasion to denounce the forthcoming Festival of Britain in 1951 as a project wasteful of the public's money, but his remarks were received with due allowance for his sense of whimsy.

The second orchestral concert presented Sir John Barbirolli at the head of the Berlin Philharmonic. These famous players were not at their best in works by Wagner, Elgar, Roussel (Second Suite from Bacchus and Ariadne) and Sibelius' Symphony No. 2. In another program by the same forces, Samuel Barber's Adagio for Strings was included.

Beecham was heard in a second program by the Royal Philharmonic, using a somewhat reduced ensemble, in a list mostly devoted to 18th century music. Haydn's Symphony No. 97 in C and Schubert's little C major symphony were among the delightful hearings.

The Reginald Jacques Orchestra, under the well-known conductor of that name, was one of the highlights of the festival. In its numerous concerts, it played a large assortment of works by Bach, Handel, Mozart, and others of the older schools, Gibbons arranged by Arthur Benjamin, and Corelli edited by Barbirolli — also moderns such as Vaughan Williams and Arthur Bliss. This was charming, deft playing in the best traditions of chamber performance. Two novelties by this group were Michael Tippett's fugal Little Music for Strings, and a Concerto for Clarinet and Strings by Malcolm Arnold, a lively, inventive score well played by Frederick Thurston.

Eugene Goossens took up the baton of the Berlin Philharmonic to give a notable modern program consisting of Elgar's breezy Cockaigne Overture, Dukas' La Péri, Hindemith's erudite Metamorphoses on a Theme by Weber and Mahler's First Symphony. In his second appearance with this orchestra he offered a strong American entry—Roy Harris' Third Symphony, as well as works of Beethoven, Mozart and others. (Goossens' own Concerto for Double String Orchestra was played in another program by the Jacques ensemble.)

The BBC Scottish Orchestra, led by Ian Whyte, had William Primrose as distinguished soloist in Berlioz's Harold in Italy, playing also the conductor's own First Symphony and A London Overture by John Ireland.

A Martinu Premiere

Ernest Ansermet was at the head of the Orchestre de la Suisse-Romande, offering the Petite Symphonie of Frank Martin, Honegger's Amphion, Ravel's Rapsodie Espagnole and Concerto for Left Hand, with Jacqueline Blancard, soloist. The Scottish Singers assisted this orchestra and conductor in Sirènes, among the three Debussy Nocturnes; and the premiere of Martinu's Cello Concerto, scholarly and well written, with folk coloring, was played by Henri Honegger.

Rafael Kubelik conducted the Philharmonia Orchestra of London, with Adolf Busch, soloist. The latter took part in a number of chamber programs by his group, also a sonata recital with Rudolf Serkin, who in turn gave a notable solo program.

Highlights of the festival were the guest appearances of Bruno Walter as leader of several concerts by the Paris Orchestre du Conservatoire in one of which Kathleen Ferrier was the soloist. Walter was at the piano in a recital by Miss Ferrier, and she also sang with the Jacques Orchestra in an interesting new cycle by Lennox Berkeley, Poems of St. Theresa. Henri Cluytens appeared in two programs at the head of the Conservatoire Orchestra, with the Piano Concerto by Jean Rivier played by Monique de la Bruchollerie at one, and Ginette Neveu assisting at the other.

COSI FAN TUTTE BY GLYNDEBOURNE OPERA. (British Travel Ass'n. Photo.)

Bloch's Piano Concerto Bows

Ernest Bloch was guest conductor with the Scottish BBC forces, in his new Piano Concerto (world premiere) with the American pianist, Corinne Lacomblé, as soloist.

The first movement is notable for its effective rhythm and striking cadenza. The second comprises a Scherzo, a deeply felt Andante rising to a fine climax, followed by a return to the Scherzo. The final movement contains a march-like rhythm and leads to an imposing close. The soloist overcame the immense difficulties in virtuoso style.

On the same program, conducted by Whyte, were Sir Arnold Bax's romantic First Symphony; ingenious Variations on the old Irish melody, Lilliburlero, by Dr. Hans Gal, Viennese modernist now living in Edinburgh, and a promising orchestral ballad, The Beggar's Benison, by Cedric Thorpe Davis, young Scots composer.

In the chamber music and solo concerts, particular mention should be made of the programs given by the Busch and Griller Quartets, Pro Musica Antiqua of Brussels and the Prague Trio. Song recitals of interest were the Sibelius list by Aulikki Ratawaara, noted Finnish soprano, with Jussi Jalas, the composer's son-in-law accompanying.

Among the more brilliant events were the Glyndebourne Company's performances of Verdi's Un Ballo in Maschera and Mozart's Così Fan Tutte. Vittorio Gui was the able conductor, Carl Ebert the skilled producer, and the stage settings designs by Casper Neher and Rolf Gerard were simple but effective.

Ljuba Welitch was guest artist in Masked Ball, singing the role of Amelia with great dramatic power. The cast also included Jean Watson, Canadian contralto, well known in the U. S., who revealed a warm voice as Ulrica. Alda Noni was the page, Oscar. The chief male roles were filled by Paolo Silveri, a distinguished Renato, and Mirto Picchi as Riccardo.

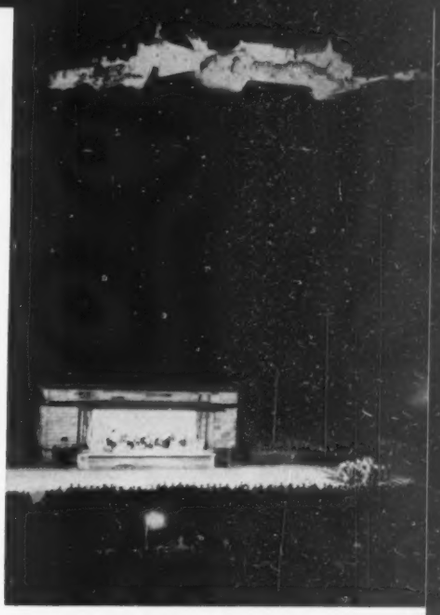
The performance of Mozart's Così Fan Tutte by the same company was excellent. (Many felt that the cast this year exceeded in brilliance that of 1948.) John Brownlee, of the Metropolitan, as Don Alfonso, and Irene Eisinger, each heard in the original festival performance by this company, returned to the cast. Both were vocally adept, the latter a sprightly Despina, agile-voiced and charming. Suzanne Danco, Belgian soprano of cultivated vocal method, sang the role of Fiordiligi. Sena Jurinac, from the Vienna State Opera, was a new Dorabella of tonal warmth and feeling. The cast was concluded by Marko Rothmuller, heard at the New York City Center last season, and Petre Munteanu, Rumanian tenor, both excellently schooled.

Ballet and Drama

Performances of considerable charm and variety were given by the Ballet des Champs-Elysées. The repertoire included Jeu de Cartes, Les Forains, Le Jeune Homme et la Mort, Les Amours de Jupiter, L'Amour et son Amour, Pas de Quatre, Orpheus, La Fiancée du Diable, L'Oiseau Bleu, Le Bal des Blanchisseuses, as well as other modern works and classics of the older repertoire.

The dramatic calendar listed a new comedy by T. S. Eliot, The Cocktail Party, and The Coast of Illyria, by Dorothy Parker and Ross Evans. The Goethe centenary was observed by a production of Faust given by the Duesseldorf Theatre Company, directed by Gustav Gruendgens. There was also a notable festival of modern films from various countries, art exhibitions, and displays of Highland dances and Piping.

The Queen attended five events during her stay at the Palace of Holyroodhouse—one program of the Ballets des Champs-Elysées; the ancient Scottish morality play by Sir David Ramsay, The Three Estates; concerts by the Philharmonia Orchestra, the Glyndebourne Festival Chorus, and the Cygnet Ballet; and at the Royal High School the midnight staging by candlelight of Alan Ramsay's pastorale, The Gentle Shepherd—one of the most charming performances of the series as produced by the gifted Tyrone Guthrie.



EDINBURGH BY NIGHT
(© Scottish Tourist Board.)

U. S. PREMIERE FOR SCOTLAND . . .
Ernest Bloch, who conducted world's first hearing of his new Concerto Symphonique for piano and orchestra at the Edinburgh Festival, is seen perusing the score with Corinne Lacomblé, American pianist, who was the soloist. (Photo by Ben Greenhaus.)

America's Folk Music Comes Into Its Own

By R. M. KERR

FOLK MUSIC, ever close to the hearts of those who sing and listen, has in recently years acquired a new dignity. In becoming "respectable," it has not — fortunately — changed its nature and become too correct and restrained, but it has been accepted in circles that a century ago would have shuddered at its touch.

One of the remarkable demonstrations of its worth was the growth in several European countries of national schools of composition during the 19th Century. The folk style of expression regenerated the art music of its own land; in certain cases, as of Moussorgsky, these idioms travelled across national boundaries and exerted a powerful influence on composers, including Debussy and others. In Russia, Spain, Hungary, Czechoslovakia, in Britain and the United States, earlier forms, scales, modes and liturgical elements, were revived.

A pronounced spurt in folk music research has taken place in the last century. Such work as that of Bartók in Hungary, with his vast collection of folk melodies of several countries, and in the United States by Cecil J. Sharp, John A. Lomax and others, resulted in the storing up of treasure, some of it in notation, other examples in phonograph recordings, taken down from the lips of old inhabitants.

Riches of American Folk Music

America, with its complex of national elements, is particularly rich in specimens (many of them imported) of varied types of folksong. From early music of the Indian, the psalms of New England, the Old Harp Singing in the Southern rural areas, through the days of the camp meeting hymn, Negro and white spirituals, folk and fiddler's dances, ballads brought from Britain and elsewhere, Spanish, French-Canadian airs, Creole, cowboy songs, sailors' chanteys, work songs, and love lilts of a later day—the music of our country offers a great choice of artistic examples.

The complexity of our folklore is owing to the many national strains that went into it, and the vast influx of populations from all the world. There also is the conditioning influence that climatic and other conditions in various parts of the great American continent exerted. What resulted is similar to our "regional" schools of literature, though many of these arose much later. Louis C. Elson in National Music in America and Its Sources traces some of these derivations. Varied songs such as an Italian serenade, an Irish humorous number, or a Pennsylvania Dutch lullaby exist side by side in close spiritual —and even geographical—proximity.

SUSAN REED,
charming young folk singer, with the Irish harp on which she performs her own accompaniments. (Photo by B. B. Adler.)

Art Music Influenced?

For a long time this remarkable feast of music was neglected, or looked upon as a rather special field of limited appeal. In many ways the influence of World War II was to draw the nation closer together because of a common danger and led to a search for the qualities which were specifically American. At that time there was a new harking back to our past spiritual riches—particularly the lore of the early Colonial and Revolutionary period—and this rediscovery of the past and emphasis upon our heritage as a unique and worthwhile one had an influence in directing our artists and musicians to renewed use of Americana.

There has been a greater note of individuality and surety in the work of many American composers. Infusing with our native spirit the European harmonic developments—perhaps refining and simplifying them—such composers as Aaron Copland, Roy Harris and others have produced an arresting, and even noble idiom.

In the United States, as elsewhere, there has been a strong movement for the *popularization* of art music, following many attempts and failures here to imitate such products as "grand" opera on the Italian and German models. There has been a remarkable development of an American dance theatre with its own subjects, idiom and approach. It is notable that some successful operas and ballets composed in this country within the last decade have had a strong folk ingredient, and have been on native subjects.

The younger singers and composers have approached folk music in a somewhat more intimate and appreciative manner than was the case in the days when Dvorak's advice to American composers to use "plantation" music as their inspiration created an audible gasp. The new audience enjoys this hearty and natural form of expression for its own sake.

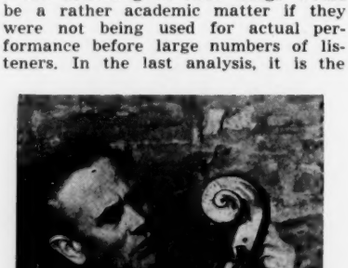
Folksong Opera Produced

That there is rich material in the folksongs of various countries for development in the larger forms has been demonstrated more than once. One of the most heartening examples is found in the present success of Kurt Weill's Down in the Valley, a folk opera in one act and several scenes, the libretto of which, by Arnold Sundgaard, is derived—as is also much of the musical material —from the folksong of the same name. The score also uses The Lonesome Dove, Sourwood Mountain, The Little Black Train, and Hop Up, Ladies, among other material. In this case, a composer of great experience in various operatic forms and modern technic has applied his skill to homely material with gratifying results. This form of opera holds the attention of both sophisticated and naïve listeners and at once suggests the great possibilities latent in such a medium.

That a similar experiment is possible with somewhat simpler means is shown in the Paul Bunyan folk operetta series being given this year by WNYC, New York Municipal station. The stories are written by Oscar Brand, the station's folk music specialist, and are based on legends about that superhuman lumberjack. The score by Douglas Townsend uses folksongs as a basis, such as Michigan I O, Bye and Bye, and Timber, though there are also original arias.

Specialists in American folksong do not need to be told that there is some superbly effective and beautiful material in the touching and pathetic vein among our rich heritage, as for example Poor Wayfaring Stranger, Sourwood Mountain, and other songs. Some of these use rare modes and harmonic combinations which have largely disappeared from our music today, and were probably brought over when the folk airs were transplanted from Europe. Such are the Mixolydian and other modes and cadences which at times give an arresting and highly poignant effect to a musical phrase.

The collecting of such songs would be a rather academic matter if they were not being used for actual performance before large numbers of listeners. In the last analysis, it is the "practising" folk singer who recreates such works and makes them a part of the continuing folk heritage.



JOHN JACOB NILES, of Lexington, Ky., with his dulcimer. The Cincinnati Conservatory recently conferred an honorary Mus.D. on him for his work in American folk music.

How Material Differs

In an effort to find out some of the points of view that animate the more skilled and popular practitioners of folk art in the United States, Musical Courier invited a few of them to voice their opinion on phases of such singing.

One of the first matters that entered into such a discussion was how one might distinguish the true folksong or ballad from those which are "manufactured"—though, admittedly, with Kern's Ol' Man River and Sibelius' Finlandia theme already more or less classified as folk melodies, the line between them is very tenuous, if indeed it can be drawn at all.

"These are questions I meet with repeatedly on my concert tours," said Burl Ives. "'What is a folk song?' is the most frequent; or 'How can one tell one?' and 'Why do you sing them?'

"I sing these songs because I find them poetically valid; their content, whether it be a ballad which tells a complete story, a fantasy explored or a mood caught in a few lines of lyric stimulating to the imagination; their melodies beautiful and adequate, and often unusual and interesting.

"Out of the great body of folk and traditional American and English music, I have tried to select those songs which have beauty and entertainment value. By the latter term, in this context, I mean communicative value—and something more.

"To satisfy, entertain, with the songs I select for the concert hall, they must be judged on their merit as songs, meet the standards of lieder and art song. Many folksongs are of interest historically or academically, but not as poetry or song. I feel that my contribution has been to find material for the latter category.

"Because of the derogatory implications of the term 'folk,' I often wish I could find a new name for my material . . . and then I realize that a new term would be unfair to the origin of the material.

"I feel that any song which finds its way into the heart and culture of a nation is a folksong. Therefore I agree to some extent when people call San Antonio Rose or Old Black Magic a folksong, or the songs of Stephen Foster, or Lili Marlene of the last war, although all the pundits do not.

"Personally, however, I doubt whether a singer like myself, looking for new material to sing a hundred years from today, will select any of these songs except perhaps Stephen Foster. Musically and in content, I do not find the value in these songs that I find in some others.

Characteristics of Real Folksongs

"There are several characteristics of most of the material from which I have made my selection. These songs were not—except in a very few cases—sung only for the learned concert ear: instead, they were sung by the folk, merely a synonym for people. The important point is that they were sung 'by,' not only 'for' them.

"How they were created seems a moot question—whether it was on the tongue of a singer or by a writer. Debate concerning the matter seems to me academic, my only interest in this and in the different versions of any one song being in finding the most singable one. The question of how these songs were preserved, whether in the memory of an individual and handed on to his cultural heirs, or on paper is of similar status: the important thing is that they were preserved.

"A vital fact for me has been that traditionally this music is not completely set in either content or form: the singer can change the song to suit his own poetic conceptions, make it over here and there to suit his own musical standards. When the song, or song-fragment, is complete one does not touch it; if it is not complete, one has the right to do so. Since I choose my material for an artistic purpose, I try to bring to it as much artistry in the selection, development and presentation as I can.

"How do I make my selection? One of our New England poets was asked what a poem is. She answered that she knew one when 'it made chills go up and down her spine.' I can only say that I know a folksong by its texture, and it is by this—an indefinable quality in the last analysis—that I choose one song rather than another."

Great Variety of Airs

It is impossible in a brief article to give an inkling of the rich varieties of song included in the American folk categories. The great central plains gave us Home on the Range, Old Paint and The Old Chisholm Trail; the Southern Appalachians contributed such songs and ballads as Careless Love and Lonesome Road; Louisiana, with its early French influences, M'sieu' Banjo and others. From French Canada came Alouette and many more. La Calandria represents the Spanish culture of the Far West. If many are wistful or even tragic ditties, not a small category is filled with the broadly humorous numbers of many national sources.

Although folksongs run the gamut of emotions from pity and terror to passion and tenderness, some of the most delectable specimens attract us today by their naïveté, unconscious or otherwise. In an effort to discover what elements enter into these songs, we questioned Susan Reed, comely young singer who accompanies herself on the small Irish Harp.

The element of the unexpected is a requisite of all humor, she believes, whether in a Peter Arno drawing of to-

day, or a folksong of an earlier period. It also provides the "punch" conclusion of many a tragic ballad. In order to illustrate the point, Miss Reed selected several specimens from her own repertoire—which may not, of course, have been the most representative songs of that varied collection.

The Element of Humor

"Drill, Ye Tarriers, a song that springs out of the days of American railroad building, is one of my favorites and is funny from every standpoint," she said. "It is about the Boston Irish, and is tinged with dialect. Many a weak story, incidentally, has been bolstered up by being cast in a Cockney accent, or Brooklynese or French *patois*.

"Timing is the element that differentiates the great comedians like Charlie Chaplin from some lesser comics. Drill, Ye Tarriers, has extraordinary timing written into its very meter—discernible even from the printed words. At a first reading, one can feel where words are pulled or compressed like an accordion:

"The foreman's name was Tim McCann,
By gosh, he was a derned mean man:
Last week a premature blast went off
And a mile in the air went Jim McGoff.
Then drill, ye tarriers, drill!
Drill, ye tarriers, drill!
O, it's work all day
For the sugar in your tea (tay),
Drill, ye tarriers, drill,
Down behind the railway, etc. . . .

"When next payday come around
Jim McGoff a dollar short was found.
When he asked what for
Came this reply—
"You're docked for the time you were up
in the sky" . . .
Then drill, ye tarriers, drill!"

"That ballad has almost every element to tickle the risibilities, including the over-full line, such as that in the classic limerick of the poet who always liked to work as much into the last line as he possibly could.

"The humor of a sophisticated writer like Saki is often touched with cruelty and so, too, is the enameled-eyed acceptance of stark fact in children," she said, "A certain childlikeness and unsmiling humor of the folk blend in stanzas such as those in Sweet Betsy from Pike."

Treasure of Spirituals

The rich field of the folk spirituals, carols and ballads has been well tilled by such authorities as Harry T. Burleigh, singer and composer, who was one of the first to reveal this fascinating trove of folk music to the general listener; John Jacob Niles, of Lexington, Kentucky, who appeared extensively in recitals of works which he has transcribed; Carl Diton, Clarence Cameron White, Nathaniel Dett and others.

Dr. Niles has specialized in the field of folk carols and ballads, and relates that in the U.S. and Canada, the folk carols come mostly from English sources, though some in French Canada are derived from the French. In the Southern Appalachians, the field in which he has worked, they are exclusively of British

JOSH WHITE,
a favorite and genial figure in the recital hall, with the guitar he strums while singing his inimitable numbers.

origin. He recalls that when he started his work of collecting 42 years ago, the term "folk music" was not used and the ballad was usually called an "old-timey song." He continues:

"It was my great delight to live to see the present wide use of both ballad and carol music in the United States and also to see the American carol collection grow from nothing to 35 items. Not all of these are on the same level, but some of them contain music and text of such great beauty and profundity that they have already become permanent fixtures in the American musical scene.

"When I look back across the years, several collecting experiences stand out with great clarity. The world has read the story of how I came upon a portion of I Wonder As I Wander. It was a small portion—a fragment indeed—and it almost remained in my notebooks as such. If the late great Carl Engel, then president of G. Schirmer, Inc., had not encouraged me to reconstruct this fragment into a song, it would still be in my blue-backed field notebook as a faded pencil notation.

How a Carol Was Found

"In 1933 I almost missed one of the truly great folk carols of the American collection. For lack of a better name, I simply called it Sing We the Virgin Mary and as such, it has been published and sung up and down the land. It was in Mayfield, Ky., and there had been an all-day Shapenote Convention. I was weary and the sun was setting. I was putting my dulcimer away and was wondering how soon I could start back for Louisville, when a grandmother and five little girls, all in starched dresses, came up to me and offered to sing. They had heard me sing quite a lot that day, and felt that they wanted to sing for me in return.

"What they sang amounted to a Kentucky back-country version of one of the greatest poems in the English language. Originally it was

I sing of a maiden
That is makeles;
King of all kings
To her son she ches. . . .

This is found in Sloane manuscript 2593 and comes from the time of Henry VI. It is looked upon by English scholars as a classic of the first importance.

"The little girls and their grandmother knew nothing of all this history and cared less. They knew a song celebrating the birth of Jesus Christ, and they sang it. It follows the original quite closely—that is, after the first verse. The music appears to have originated in the Western world; even the English authorities admit it. This is the first verse of the American text as it was sung in Mayfield, Ky., in 1933:

Sing we the Virgin Mary,
Sing we that matchless one,
See how the angels attended her
When she birthe'd God's own Son.

"The subject of the carol is too large for a short article. One book of 500 pages has been written on it. Perhaps we are still too close to the more recent developments to write about it with proper perspective. It is safe to say, however, that much writing will be done. Both the informed and the uninformed will write about the ballad and the carol, because they have arrived as definite items in our musical and literary life. The fact that both the ballad and the carol appealed to the popular taste in long-ago times should be no surprise to anyone who has watched a night-club audience stop breathlessly, leaving drink and food untouched, while some indifferent performer sings Black Is the Color of My True Love's Hair, or Barbary Ellen, or I Wonder As I Wander.

"The ballad and the carol have left the back country. They have left the archive, the classroom, the university campus and have invaded the daily life of the nation. There are those—and many of them—who pray they will never desert their natural habitat again."

Influence on Creative Music

Maurice Matteson, well known folksong authority, sees a strong influence

BURL IVES,
noted folk singer of concerts, radio and films. Motion picture fans remember his work in Smoky. (Photo by David P. Shelhamer.)

of folk music on the increasing maturity of creative expression on this side of the Atlantic.

"Music in the Western Hemisphere and particularly music in the United States, is coming of age," he says, "With this maturity has come a revaluation of the sources of musical inspiration and music making. In summing up these resources all around us, the composer as well as the interpreter has suddenly become aware of our own folk music. To a collector and arranger of American folk music for twenty-five years, this recognition comes as no surprise, as all folklorists have been aware of this gold mine of our own folk mores for a long time. It is only now becoming suddenly apparent to a greater number of listeners and musicians.

"Fortunately for orderly growth, the consumption and recognition have been gradual. The followers of Cecil Sharp were few in number until recently. The excellent groundwork of Reed Smith of South Carolina; John Powell of Virginia; John Lomax of Texas; Robert Gordon of Washington, D. C., and Mellinger Henry of New Jersey might be mentioned—men whose work is well known, and with whom I have worked at various times over the years. We have collected and recorded, discussed and published, promoted and drawn attention to this field, so new in the United States, and until now generally ignored. This helped establish the groundwork for the endless number of collectors and interpreters now in the public eye.

"The fact that the discovery of our folk heritage was first literary and then musical was likewise fortunate. This created a stable cultural background and directional understanding before Broadway and Hollywood took over. However, it is as it should be, that the music of the people is being given back to them in an idealization that is understood and loved. The acceptance of pure folk melody with its moral essence, as found in our American mutation of universal folk expression, is a definite sign of our national growth in taste and appreciation.

"When it reaches the point that it becomes a basis for our educational procedure in developing our social patterns of living, and thus an integral part of our source of creating, we may look toward a musical leadership that we have long expected but not found in our country. The signs are hopeful. The amount and availability of source material are constantly growing. For one folklorist, at least, there is a tremendous satisfaction in seeing something so fine and powerful being recognized as it should be."

Asheville Holds Folk Festival

Asheville, N. C.

The 22nd annual Mountain Dance and Folk Festival, in Asheville's big City Auditorium, came to a close on the evening of Aug. 6. Thousands of enthusiastic spectators from North Carolina and many other States attended the three-day celebration. Bascom Lamar Lunsford, founder and director of the fete, assumed the trying role of master of ceremonies and in so doing kept a closely packed schedule of events in perfect running order.

These folk festivals, representing the deepest aspects of America's grassroot singing and dancing, always bring a welcome breath of the mountains and the valleys, woods and fields, and present as contestants those who live close to the earth, as did their forebears centuries before them. Here we witness the rugged stamina of the dancers and singers, as well as the intense seriousness and fair play of the participants who may be striving to win public acclaim and festival award. There is no superficiality about these gatherings — they represent solid Americanism in purpose and presentation—the native folkway revealed at its purest.

The Soco Gap Square Dance Team—the team that danced before England's King and Queen in 1939—won the square dance championship in the final contest. In winning the Festival crown, the Soco Gap team defeated the following competitors: Ecusta, Speedy Jones, caller, championship winner for the past two years; Great Smoky Mountains, Jimmy Cooper, caller, a previous winner and runner-up this year; Skybrook Farms, 1946 champions, Gaden Corpening, caller; the smooth-dancing Hominy Valley, Dean Robinson, caller: Champion "Y," 1945 champions, Gene Ray, caller; Bent Creek, Bus Fletcher, caller. Although it won the festival championship for the 12th time, the Soco Gap team was awarded for the first time the Cecil R. Pless cup, which has been given to the champion annually for the past several years.

Solo Performers

There were also individual performers—perennial favorites—who appeared, including Mrs. Sarah Bailey, dancing to the strains of The Cacklin' Hen; "Aunt Samantha" Baumgarner and her banjo: Peggy Baker, youthful soprano of Dyersberg, Tenn., and J. Laurel Johnson, the "blue-ribbon fiddler." An audience favorite was William Porter (Smilin' Red) Raper of Murphy, the lanky, tall, smiling and decidedly red-headed baritone who thrilled every one with such favorites as Johnson's Old Gray Mule and John Henry.

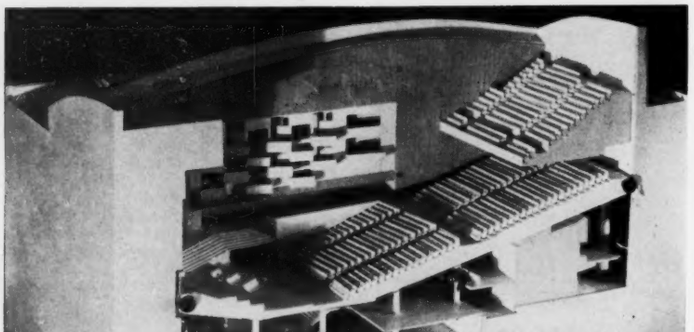
Among others, there was a choral and dance group from Valdese that drew wild applause with traditional Waldensian songs and dances and a colorful Western Square dance team. The latter was brought to the festival by Mrs. Lillie D. Baker of Austin, Texas, founder of the Texas Square Dance Festival and guest of honor at this year's Mountain Dance and Folk Festival. Also appearing were Laura Bradshaw, folk singer of Orange County, and George Pegram, banjo player of Pilot Mountain.

Judges from Many Towns

A "best band" playing in dance competition during the festival was to have been chosen, but there was no announcement of its choice. Judges for the best square dance team were Col. D. W. Adams of Old Fort, Nora Moody of Western Carolina Teachers' College and Paul Joines of Winston-Salem. Judges selecting the best string band were J. J. Bailey of Asheville, Mrs. Mamie McIntyre, Leicester High School teacher, and Clyde Moss, farmer of Leicester. Sam Pegram, Asheville attorney, selected the best caller.

This important Folk Festival has come to be regarded by many as Asheville's greatest entertainment event. L. C.

London Building New Concert Hall with Novel Design



MODEL FOR LONDON'S NEW CONCERT HALL AUDITORIUM . . . The structure is now being built on a new principle of design, to provide seating for large audiences and unobstructed views of the stage, as well as acoustical advantages.

By ARTHUR NOTCUTT

London

THROUGH the courtesy of the architect, this writer has been privileged to see a model of the new concert hall now being built in London. The site was considered in relation to the South bank of the river Thames as a whole and is situated quite close to Waterloo Station.

The construction is novel and yet practical. Seating accommodation is provided for nearly 3,000 in two main tiers consisting of the main floor of the auditorium, which is ramped to provide adequate sight lines, side boxes and a gallery. In addition, the choir seating for approximately 250 will be available to the public for all concerts except those for which a chorus is required. There is standing space in the side galleries for approximately 300, which thus gives total accommodation for about 3,500. A Royal Box has been planned with a separate approach.

The all-important question of sound transmission is receiving special planning. The auditorium is constructed within an acoustic box with walls of double thickness surrounded by an envelope containing access to stairs, galleries and foyers. The roof is of double thickness; openings through the walls are limited to the necessary access and exit doors and these are specially designed to exclude external noises. The interior lining itself is a separate shell adjusted to the internal acoustic requirements. The promenades surrounding the concert hall will offer magnificent views of the River across Waterloo Bridge to St. Paul's.

In the accompanying photograph, on the extreme left is seen the platform providing for an orchestra of over 100, and at the back, terraces for a choir of 250. The boxes are shown on the right hand side (facing the platform) of the two large tiers of seats. As far as one can tell, every seat will offer a clear view of the conductor and orchestra in an orchestral concert. Though the hall will not be ready until 1951, this is not far ahead when one considers that London has been without a really suitable concert structure since the old Queen's Hall was destroyed in an air raid in 1940.

Novelty by Strauss

The Promenade Concerts at the Albert Hall have in the main drawn large audiences, the majority being sold out, especially those at which there is any specially popular work or soloist. The first "novelty" was a Duet Concertino for clarinet and bassoon, string orchestra and harp, by the late Richard Strauss. It is written very much in the contemplative vein of his recent works —scored with supreme skill and, though reminiscent of his great days, shows the mellowness of old age. The solo parts were excellently played by Frederick Thurston and Archie Camden. It is a trifle long but was cleverly interpreted by the two soloists, the harpist and strings of the London Symphony Orchestra under Sargent.

A recent Prom concert provided a notable contrast of the classic and modern schools. Monique Haas, a restrained and polished pianist, played the Mozart Concerto No. 20 in D minor (K. 466) with transparent clarity and delicacy of coloring. She possesses a lovely, singing tone and is an ideal Mozart interpreter. In the second half she played Bartok's Third Concerto with brilliant technical skill.

Symphonies by Williams and Bax

In between these items came Vaughan Williams' Symphony No. 6, fully reviewed in these columns at its first performance last year. In spite of several hearings it remains something of an enigma and it will require more hearings before it is possible to say with any degree of finality just where it belongs in British music. It is also problematic whether it will attain a place in the regular orchestral repertoire or will suffer the fate of the Fourth Symphony (which, in so far as its harshness is concerned, it resembles) and only receive an occasional performance.

Another British composer of brilliant gifts who has never received the full appreciation of the ordinary concert-going public is Sir Arnold Bax (who has written seven symphonies and numerous works for piano, choirs and chamber music). His Fourth Symphony was excellently played under Basil Cameron in another concert. It is romantic in character and of great technical brilliance.

Goossens Returns

A warm welcome was given to Eugene Goossens returning from Australia as guest conductor for the second part of a program which contained two of his compositions. His Sinfonietta was first heard under his own direction many years ago, and by virtue of its fine orchestration, revealed him as a composer of compelling power. The other, a Fantasy for Pianoforte and Orchestra, was new to London. The writing for the solo instrument is particularly fluent and the soloist, Irene Kohler, added to her reputation by the warmth of her tone and spacious phrasing. The B.B.C. Symphony Orchestra, which played a Sibelius program in the first part under Sargent, was in magnificent form throughout.

Sadler's Wells Series

On the eve of its departure for its first American tour (the company was scheduled to leave for New York by air at the end of September) the Sadler's Wells Ballet returned to Covent Garden for a series. The opening night offered a unique quadruple bill. It included The Rake's Progress, satire after Hogarth, costumes and scenery by Rex Whistler, choreography by Ninette de Valois, a sordid subject but one which gives opportunities for clever characterization. Then there were Symphonic Variations to the music by Franck, an abstract ballet for only six dancers; also Façade, freely adapted to the music by Walton written as a setting for Edith's Sitwell's poems — a brilliantly clever piece of work. Finally there was Miracle in the Gorbals, with Arthur Bliss' music, costumes and scenery by Edward Burra. Robert Helpman is both choreographer and interpreter of the leading role, The Stranger. The drama is realistic to a degree, and set in the slums of Glasgow. First produced during the war, it made such an appeal by its power and intensity that it has since remained in the repertoire.

Sleeping Beauty in Toto

The second week included a revival of The Sleeping Beauty, Tchaikovsky's ballet, which is now given as a whole only in its native Russia and in England. It plays for nearly three hours, and is supremely beautiful. It is produced by Sergueff after the choreography of Petipa, and costumes and scenery designed by Oliver Messel. There are alternate casts—the role of Aurora being danced on the first night by Margot Fonteyn and on the second by Moira Shearer. The former gave an interpretation of great brilliance and virtuosity. The latter, who has had considerably less experience, has made enormous strides in her art and both in her delineation of the character and perfection of taste offered a sensitive and romantic interpretation. Other dancers were Beryl Gray, a charming Lilac Fairy; Helpman (the Florestan on the first night, while John Hart appeared on the second); Violetta Elvin, Pamela May, Michael Somes, and Ashton.

Constant Lambert, one of the artistic directors of the company and for many years until recently its principal conductor, returned to the podium for this occasion. His long experience of ballet music and fine craftsmanship were of the utmost value. There was a reseating of the orchestra to its great advantage—an example that might profitably be followed by other conductors both for opera and ballet.

Other ballets announced for the season included Le Lac des Cygnes, for which Leslie Hurry has completely redesigned the scenery; Cinderella (a great favorite); Apparitions, Checkmate, Hamlet, Job, A Wedding Bouquet, and Coppelia.

New Bliss Opera Readied

As previously announced, the Royal Opera House was to reopen for a three months' season of opera on Sept. 29 with the world premiere of the new opera by J. B. Priestley and Arthur Bliss, titled The Olympians. Rehearsals have long been in full swing, and great care has been given in the casting of the principal characters. The leading soprano role is taken by Margherita Grandi, and there are two tenors, Frans Vroons and Hannesson. Two important roles are assigned to American artists, that of Madeleine to Shirley Russell and Jupiter to Kenneth Schon.

It is a large-scale work with splendid opportunities for chorus and ballet. The choreography is by Frederick Ashton and production by Peter Brook, with costumes designed by John Bryan. A review of the work, premiered before a distinguished audience, will appear in a later issue.

Australia Launches Opera Group

By DR. ALPHONS SILBERMANN

Sydney, N. S. W.

Musical activities are constantly on the increase in the chief Australian cities. In Melbourne a permanent Australian Opera and Ballet Company was recently launched, under sponsorship of the National Theatre movement. The performances included Martha, Bartered Bride, and Fidelio. While the standards of the presentations were not yet far beyond the amateur, the organization should form a basis for future development.

The ballet section of the organization is headed by Joyce Craeme and Rex Reid, both formerly with the English Ballet Rambert. Their presentation of Aurora's Wedding, Prince Igor and some new creations was received with great enthusiasm.

Modern Music Activity

While in Melbourne to attend this season, the writer also heard the first performance in Australia of Honegger's King David under the direction of Sir Bernhard Heinze. The competent interpretation left a deep impression on a public which is not as yet too familiar with the modern idioms.

A lot still must be done here to bring to the public an understanding of contemporary music. For that purpose there has recently been a revival of the Australian Section of the International Society for Contemporary Music, of which Eugene Goossens is president and the writer is vice-president.

Artists Visit Australia

The number of artists who have visited Australia this season is so lengthy that not all the concerts can be discussed in detail. Sometimes a celebrity is able to give seven recitals during a fortnight in one city here.

Rudolf Shook, lyric tenor of the Berlin State Opera and Covent Garden, displayed a fine and well-cultivated voice in recitals, and as soloist in operatic arias with orchestras throughout the Commonwealth.

Elisabeth Schwarzkopf, soprano of the Vienna State Opera and Covent Garden, recently concluded her tour here. It proved to be a great and well deserved success for this notable singer.

The New Zealand-born bass, Oscar Natzka, who has been active in New York, and the famous soprano Marjorie Lawrence were among other visitors. Joan Hammond, Australian soprano of Covent Garden, was also to return for a short tour.

The guest conductors this season included two especially vital personalities —Rafael Kubelik and Otto Klemperer. Both toured the Commonwealth, conducting every orchestra and introducing a number of works new to Australia.

Among the pianists familiar in the United States heard here were Aleksandr Helman and Witold Malcuzynski, the latter in particular winning applause for his artistry.

J. BEEK
Nederlandsche Concertdirectie
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1949 Salzburg Series Regains Much of Old-Time Allure

Vienna Festival Features Moderns; Bruckner, Strauss Commemorated

Salzburg

THE Salzburg Festival this season presented more of an international color in its programs, as artists from a number of countries participated. There was also a resumption of the visits by tourists and notables from English and other-speaking nations. Definite improvement upon the rather tentative nature of the immediate post-war festivals was also apparent.

Bruno Walter's return as conductor in his inimitable interpretation of Mahler's Das Lied von der Erde was one of the most notable signposts of this development. The month-long series of events, extending from July 27 to Aug. 30, also included Furtwaengler's notable reading of Fidelio, with Kirsten Flagstad as a brilliant Leonore and the veteran Julius Patzak as the distinguished Florestan (he also substituted at the last moment for Torsten Ralf in the Mahler work previously mentioned).

Fidelio had a new staging by Gunther Rennert and fine settings by Emil Preetorius. The rest of the singing cast included Irmgaard Seefried as a skilled Marzellina, Josef Greindl in a rich vocal portrayal of Rocco, Paul Schoeffler's dramatic Pizarro, Hans Braun as the Minister, and Richard Holm as Jacquino. But it was Flagstad's opulent singing of the heroine and Furtwaengler's superb conducting that provided the highest acclamation.

Operatic Novelties

Two novelties—a modern and a classical one—were among the operatic fare, neither wholly successful. In the first category was Carl Orff's modern one-acter Antigone, which had its world bow. It used a German version by Hoelderin of the Sophocles drama as a basis.

The work consisted mostly of semi-declamation, with many oddities of tessitura and harshness of harmonie clashes. The orchestral commentary is marked by various devices such as percussion, triangles, drums, anvil and piano used without lyrical relief. The singers were given some gruelling tasks, notably the Creon, impersonated by Hermann Uhde, baritone of the Munich opera, who manfully encompassed its merciless high tones. The applause at the end of the performance was more a tribute to the composer, who was present, than apparent conviction as to the score.

Mozart's Last Opera

The old-time rarity was Mozart's two-act opera, La Clemenza di Tito, which took place on the following day. The work, composed in 1791 on commission for the coronation of Leopold II of Bohemia, uses a libretto by Mazzola based on another "classical" treatment of the same theme by the prolific Metastasio.

The production by the Vienna State Opera has been revamped by some editing of the recitatives provided by Suessmayer, who also completed parts of Mozart's Requiem. The dramatic text was slightly strengthened by inserting portions of the original libretto of Mestastasio.

Nevertheless, the story of this, the composer's final work in operatic form, remains stilted and completely undramatic. There are beautiful solo airs amidst rather arid stretches of recitative, the latter sheared down to minimum.

The cast that interpreted the work, under Josef Krips' baton, was a highly gifted one trained in the fine ensemble tradition of this Mozart theatre *par excellence*. The chief roles were sung very acceptably by Patzek, Holm, Hilde Zadek, Martha Rohr and Vilma Lipp.

Furtwaengler also led The Magic Flute, with the Vienna State Opera ensemble, and Krips was on the podium for Gluck's Orfeo, in which Elisabeth Hoengen in particular scored as Orpheus and Novotna sang Euridice The Verdi Requiem and Beethoven's Ninth were conducted by Herbert von Karajan very ably, with the solo singing of Boris Christoff, a Bulgarian basso from La Scala, particularly scoring in the former work.

Szell on Podium

Among former European notables who returned was George Szell as guest conductor of Der Rosenkavalier, in which the Marschallin was sung by Maria Reining, to be heard in New York in the same role soon. Novotna was the Octavian, one of her justly celebrated parts. Szell's interpretation was efficient, though some local critics felt that he rather rushed matters at some junctures.

To be sure, the backbone of the Festival remained the numerous orchestral concerts by the Vienna Philharmonic, in which several of the noted guests were heard, and the traditional serenade and Cathedral programs. The staging of Everyman, in the classic Hofmannsthal version, and with rehearsals directed by Max Reinhardt's widow, was again a feature in the Cathedral Square. And this season, to honor Goethe, there were dramatic productions of his dramas.

Contemporary Premieres

The Third International Music Festival in Vienna offered some interesting modern works. Egon Wellesz's Second Symphony was heard for the first time under Karl Rankl, principal conductor of Covent Garden in London. This work marked a development in the former disciple of Schoenberg, who uses among his means of expression some classical and romantic elements. The composer came here for the performance from Oxford, where he is now teaching, and had a great and heartfelt reception.

Arthur Honegger's Totentanz was perhaps the highlight of the festival. Paul Sacher, director of the Collegium Musicum in Basle, conducted the Vienna Symphony Orchestra and the Singakademie. Judith Hellwig, Georgine Milinkovic and Hans Braun were excellent interpreters of the vocal solo parts, and Ewald Balser was the narrator. Honegger also conducted a program of his works, among these being the Fourth Symphony ("Deliciae Baselienes") and the famous Pacific 231.

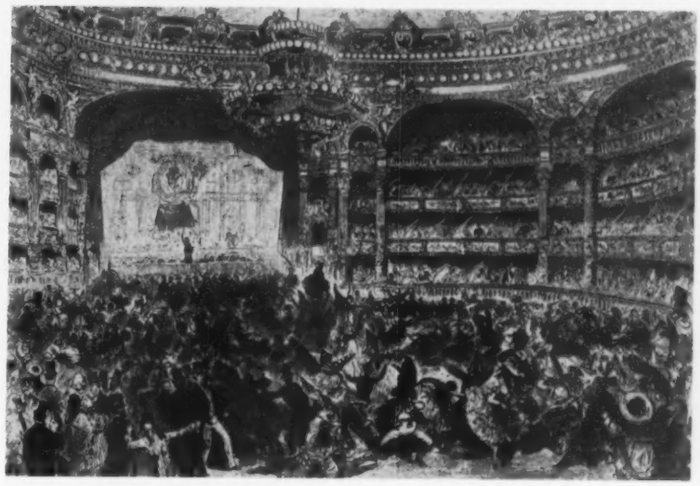
Among Austrian composers' works, we heard the very colorful Ballade of Theodor Berger. Erich Kleiber conducted it on a program with Mozart's Sinfonie Concertante for violin and viola with orchestra (KV. 364), the soloists being Wolfgang Schneiderhan and Paul Lukacs.

Arturo Benedetti-Michelangeli gave a Chopin recital. Maurice Gendron and Jean Françaix were heard in a chamber music concert including works of Debussy, Stravinsky, Hindemith, Prokofieff and a very pleasant composition of Françaix himself. There was also fine Church music heard during the festival, the compositions ranging from Perotinus and Monteverdi to modern composers.

Bruckner Commemorated

A most impressive Bruckner Festival took place in Upper Austria. The scene was the baroque cloister of St. Florian, where Bruckner served for many years as organist, and Linz, the capital of the province. Volkmar Andreae, one of the most ardent interpreters of that composer, on his 70th birthday flew from Zurich to prepare with the Vienna Symphony Orchestra the performances which were given in both places. The Sixth and the Eighth Symphonies won a particular success for the conductor and players. The E Minor Mass was sung in the new Cathedral at Linz by the Domchor of that city conducted by Josef Kronsteiner.

The Linz Symphony played an early work of Bruckner's which he himself playfully called the "Zero" Symphony (*"die nullte Sinfonie"*). In some moments of this score, especially in the Scherzo, one can recognize traces of the later style of the master.



WHEN JOHANN STRAUSS WAS THE MUSICAL RAGE . . . A contemporary caricature shows the King of the Waltz conducting a frenetic Ball at the Paris Opéra. Vienna in June marked the 50th anniversary of his death and the centenary of that of Johann Strauss, Sr., fell on Sept. 25.

Honors for the Strausses

The 85th birthday of Richard Strauss was marked with notable performances by the State Opera. Clemens Kraus conducted Salome, with Ljuba Welitch, Elisabeth Hoengen and Max Lorenz among the interpreters. Elektra was led by Moralt; Anny Konetzni was a very dramatic exponent of the leading role.

The memorial day of Johann Strauss, who died 50 years ago, was a great popular festival. The Vienna Rathaus was illuminated with floodlights, and more than 100,000 came out to view the spectacle. The Johann Strauss Week was opened with a concert by the Philharmonic Orchestra under the baton of Dr. Karl Boehm. Of the operas, Gypsy Baron, Fledermaus, and A Night in Venice had excellent performances. Other events were a gala ball in the Rathaus and an interesting exhibition giving a good survey of the artistic and personal life of the composer. Of particular interest among the objects on view was Johann Strauss' only church composition, a Graduale composed in the '40's of the last century.

The end of the "Katholikentag," an imposing manifestation of Austrian Catholic tradition, included a concert in the Konzarthaus. Works of Jacobus Gallus, Handel, Bruckner and a Stabat Mater by the modern composer J. N. David were on the program, and the Vienna Choir Boys were heard.

Cebotari's Passing Mourned

A very sad event was the passing of Maria Cebotari, 38-year-old singer of the State Opera, a great artist. She lay in state in the bombed foyer of that institution and many thousands of Viennese came to bid a last farewell. The American Legation in Vienna has expressed a wish to look after her two orphaned children. DR. EDWIN MITTAG.

Artists for Havana Pro-Arte

HAVANA.—Artists to be heard this season in the Pro-Arte Musical series include: Adolfo Odnoposoff, cellist; the Salzedo Ensemble; Jorge Bolet, pianist; Igor Gorin, baritone; Jascha Heifetz; Kirsten Flagstad; Mariemma and her Dance Group; Vladimir Horowitz; Artur Rubinstein; Raya Garbousova; Zino Francescatti; the London String Quartet; Ricardo Odnoposoff, violinist; Artur Schnabel; Nicole Henriot, pianist; the Alma Trio; Sylvia Zaremba, pianist; a group of singers from the Metropolitan in an opera performance.

University of Paris Choir Here

The choir of the Catholic University of Paris presented a program on Sept. 26 at the Cathedral High School and another on Sept. 28 at Manhattanville College, New York. The events were sponsored by the National Federation of Catholic College Students.

Barbato Scores at U. S. Debut As Tosca in San Francisco

(By Telegram to Musical Courier)

SAN FRANCISCO. — Elisabetta Barbato, 26-year-old dramatic soprano from Italy, scored a sensational success in her first North American appearance as Tosca with the San Francisco Opera Association in the opening performance of its 27th season, Sept. 20. The gifted new star was given an ovation by a wildly applauding audience. Honors were shared by Jussi Bjoerling as a fine-voiced Cavaradossi and Lawrence Tibbett as a popular Scarpia. Fausto Cleva was the skillful conductor of the performance. Others who appeared in the cast were Salvatore Baccaloni, Alessio De Paolis, George Cehanovsky and Desiré Ligeti.

The subscription season has been entirely sold out. Extra performances of Tosca and Tristan were added to the schedule. Kirsten Flagstad was scheduled to sing her first Isolde of the series on Sept. 30, with Set Svanholm as Tristan. Other operas of the opening week were Carmen and Boheme, with Albanese, Heidt, Vinay, Bjoerling, Jobin, Tajo and Enzo Mascherini, the last a newcomer to the company. Reviews of the performances will be included in an early issue of the Musical Courier.

MRS. FRANCIS H. REDEWILL.

Roussel Work Among Buenos Aires Novelties

By JORGE M. WHITE

Buenos Aires

THE local premiere of Padmavati, opera-ballet with music by Albert Roussel, and a libretto by Louis Laloy on a Hindu theme, has been the highest artistic achievement of the Teatro Colon opera season.

The Roussel score, richly and fancifully orchestrated, provides an arresting tonal picture. It has, to be sure, a rather severe melodic line, but there are many characteristic and atmospheric touches in the scoring, which throughout maintains a masterful consistency of style. Above all, the work presents sumptuous stage pictures.

The story of the work, first heard in Paris in 1923, concerns Padmavati, the beautiful wife of Ratan-Sen, King of Tchitor. She is so fair and virtuous that a certain Brahman is hopelessly in love with her. Alaouddin, King of Dehli, is about to make war on this realm, but he is induced by the Brahman to visit Tchitor, sees Padmavati, is also enamored and promises peace if the beautiful queen will yield herself to him. But in vain. True to her lord, after he is wounded, she ascends the funeral pyre and dies with him. When the conqueror arrives to claim her, he finds only a column of smoke.

Score Danced and Sung

Aurel Milloss, in charge of the stage direction and creator of the virtually continuous choreography, produced an effective spectacle, though the stage was crowded with figures. The effect was aided by the lavish-colored *décors* and costumes by Basaldua.

Helene Bouvier, French mezzo-soprano, who sang the name part, scored through the pictorial suggestiveness of her miming and her uncommon musical understanding of the part. She delineated her role with moving accents and with a fine blending of text and phrase. Tyge Tygesen, Scandinavian tenor, gave an artistically balanced interpretation of Ratan-Sen. David Darmon, Felipe Romito and Angel Mattiello were effective in other roles. The various ballet solos were artistically performed by Ada Kristel, Jose Neglia, Irina Borovski and others.

Turandot with New Singers

The Colon season opened previously with a brilliant performance of Puccini's Turandot, which featured the local debuts of Maria Callas, Greek soprano, as the protagonist and Mario del Monaco, new Italian tenor, as Prince Calaf.

Mme. Callas won prime honors with her interpretation of the taxing name part, sung with unfailing eloquence that revealed her as a highly gifted and convincing singing actress. Del Monaco presented a most vivid dramatic portrayal of his role, delivered with tonal warmth and magnificent top notes. Elena Arizmondi's warm, flexible voice and fine restraint made the role of Liu vital and beautiful. Juan Zanin's Timur and Renato Cesari, Carlos Giusti and Roberto Maggiolo as the Ministers completed the cast.

Tullio Serafin, who reappeared at the Colon after an absence of twelve years, conducted the vibrant Puccini score with musical command and insight. The chorus sang excellently and followed the effective *"regie"* conceived by Dr. Otto Erhardt. Intelligent lighting effects improved the old *décors* presented.

Ballet Soirée

An all-ballet performance formed the traditional "Gala" in commemoration of the 1810 May Revolution, the audience including members of the National and Municipal Governments and the Diplomatic Corps. Two ballets by Milloss were given their local premieres: Neapolitan Burlesque Scenes, inspired by the Scarlattiana of Alfredo Casella, and a new choreography for the popular Bolero by Ravel.

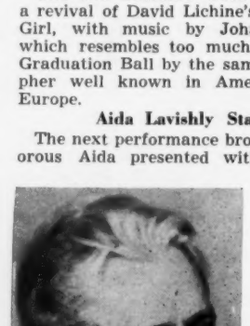
With the aid of the beautiful sets and costumes designed by Basaldua the Casella-Milloss work, a clever evocation of the *commedia dell'arte,* provided a gratifying spectacle. Lida Martinolli, Esmeralda Agoglia, Ada Kristel, Olga Ferri, Wasil Tupin, Enrique Lommi, Antonio Truyol, Ruben Molet were effective in their difficult parts.

Less successful was the choreography for the Bolero, which revealed the choreographer's admiration for spectacular grand opera stage effects. Maria Ruanova and Victor Ferrari gave vivid interpretations of the leading figures.

The two novelties were preceded by a revival of David Lichine's Dream of a Girl, with music by Johann Strauss, which resembles too much the popular Graduation Ball by the same choreographer well known in America and in Europe.

Aida Lavishly Staged

The next performance brought a glamorous Aida presented with the usual



TULLIO SERAFIN, formerly of the Metropolitan, who returned to Buenos Aires after 12 years as guest conductor at the Teatro Colon.

pomp and visual beauty familiar at the Colon. Delia Rigal was the protagonist, magnificent in tonal outpouring and intensity of delineation. The Rhadames of Del Monaco had tonal fullness, "ring" and feeling. The singers were an attractive youthful pair and the beautiful love scene by the Nile has rarely attained here the pictorial suggestiveness of this occasion. Fedora Barbieri's Amneris had regal quality sung with ingratiating tone and kindling temperament. Victor Damiani's Amonasro had authority and conviction. The new basso, Nicola Rossi Lemeni, an imposing Ramfis, showed a resonant voice. Carlo Giusti, Jorge Danton and Maria de Benedictis completed the cast. Carlo Piccinato's stage action blended well with Basaldua's stylized *décors.* Serafin conducted with care and vigor.

Puccini Works Heard

Hector Panizza conducted two works of the Puccini Trittico. The inspired though superficial Suor Angelica had Pili Martorell as a meritorious protagonist. Barbieri was an impressive Aunt-Princess and Nilda Hoffman and Carmela Giuliano must be singled out among the Nuns.

There was a stimulative performance of tuneful Gianni Schicchi. Carlo Galeffi, veteran singer who created the name part in Rome, presented a humorous characterization which is a little classic, impressed the audience by the fine manner in which he nuanced his vocal part. Filippeschi, Dora Peyrano, Felipe Romito and Sara Cesar capably completed the principals.

Indian Ballet Presented

The performance was completed with the premiere of the ballet El Pillan, with music by Alfredo Pinto and plot by Carlos Castelli.

The score is colored by Indian music and based on the pentatonic scale, which has been exhaustively used by many local composers lately. The choreography by Ian Cieplinski, employing large masses of dancers and a chorus on the stage, failed to interest the audience. Olga Ferri, Estela Deporte, Wasil Tupin and Enrique Lommi were the successful soloists.

La Forza del Destino was a successful revival with a brilliant cast headed by Delia Rigal, who sang Leonore with moving expressiveness. Mario del Monaco gave ardent singing and tragic accents when required to his impressive Don Alvaro. Rossi Lemeni, new basso, gave a notable conception and singing to Father Guardiano. Barbieri sang with vocal splendor as Preziosilla. Her delivery of the "Ra ta plan," magnificently supported by the chorus, was one of the high points of the performance. Carlos Guichandut delivered his part with full tones.

Beautiful new sets by Nicola Benois and stage direction by Piccinato gave visual pleasure to the many tableaux of the old Verdi opera, conducted with authority by Serafin.

New Norma Impresses

Norma had Maria Callas, new Greek soprano, as a magnificent protagonist. She made a deep impression through authority of vocalism and acting. Her tones proved to be adequate to all requirements of the taxing role and strongly reminded one of the unforgettable interpretation of Rosa Raisa. Barbieri personified a dramatic and nobly sung Adalgisa. Rossi Lemeni's Oroveso had tonal effulgence, only occasionally marred by some misplaced *verismo* outbursts. Antonio Vela (Pollione), Humberto di Toto and Emma Brizzio completed the cast. Serafin conducted with fine regard for style and tonal beauty.

Gluck Opera Pleases

Gluck's Iphigenie en Aulide had its first hearing on that stage in a generally magnificent performance. A brilliant cast was headed by Delia Rigal, an impressive protagonist, who gave a vital and beautifully sensitive performance. Helene Bouvier as Clytemnestra showed intensity and dramatic purpose, with well-considered tonal features. Tyge Tygessen as Achilles, the Greek hero, put a wealth of vocal warmth and meaning into his portrayal. Victor Damiani was an expressive Agamemmnon. Angel Mattiello (Calcas) and Carmela Giuliana (Diana) were the other principals. Josef Gielen as stage manager succeeded in achieving the maximum of plastic effect from the actors. Alfredo Guilo's scenery had lavish coloring, but the choreography by Leticia de la Vega was somewhat weak. Panizza conducted in compelling style.

Faust Refurbished

A new and visually resplendent production of Faust, given after a long absence, was for some unexplainable reason sung in Italian, thereby missing some of its authentic French flavor. Elena Arizmondi sang with artistry as a moving Marguerite. Rossi Lemeni's picturesque Mephistopheles was sung with real tonal splendor. Mario Filippeschi's Faust displayed some strong and clear high tones, Carlos Guichandut was a full-toned Valentin, while Olga Chelavine sang Siebel and Emma Brizzio the Marta. The large ballet corps in the Walpurgis Night showed polished technique and classic line in the staging by Aurel Milloss. Using the new Basaldua sets, Dr. Otto Erhardt staged the work in a version vital and atmospheric. Serafin conducted with lyric fervor and climactic power.

Buchardo Work Revived

A revival of El Sueño de Alma, opera in three acts by Carlos Lope Buchardo, was given in honor of the late Argentinian composer. Premiered at the Colon in 1914, the score has a pleasant melodic content, with a somewhat curious blend of Puccini and Strauss, and a decided romantic trend. None of the folk inspiration later strongly shown by this composer is present. Serafin, who had conducted the premiere 35 years ago, was again in charge of a commendable performance. Mme. Arizmondi triumphed in the chief role. Zaira Negroni, Sofia Bandin, Renato Cesari and Eugenio Valori were others heard, and Mario Troisi was in charge of the staging, which used the old sets.

Orchestral Debut by Karajan

Large audiences gathered to hear the autumn series conducted by Herbert von Karajan as leader of the Colon Orchestra. From the first moment of his reading of the Mozart "Haffner" Symphony one was conscious that here was a genuine aristocrat in the world of music. The players showed their appreciation of his presence by reacting with a finish, verve and tonal beauty rarely excelled here. The programs further included the Brahms First Symphony, which glowed with life and arresting tonal beauty; Strauss' Don Juan, and Debussy's La Mer.

The conductor also appeared as pianist in the tenth chamber concerto by Pietro Locatelli, revised by Gino Marinuzzi. Its serene and at times sumptuous beauty were delightfully set forth. The Tchaikovsky Pathetique Symphony stirred the audience in a performance of vibrant dramatic force.

Scherchen Conducts

Hermann Schrechen led a concert of Associacion Amigos de la Musica, which satisfied the most fastidious tastes. It included a Suite from Purcell's opera The Faerie Queen, Hindemith's Four Temperaments (for piano and strong orchestra), and Britten's Serenade for tenor, chorus and strong ensemble, with Eugenio Valori as soloist. All these works were superbly read by Scherchen.

Another concert in the series under the same conductor included a series of Elizabethan Dances by various composers, Grieg's Holberg Suite, the Beethoven Eighth Symphony, and as a novelty the Concerto for Piano and Orchestra by Osias Wilensky, young composer, who appeared as soloist in his well orchestrated work.

De Sabata in Wagner Festival

The Associacion Wagneriana presented Victor de Sabata, who opened his series with a Wagner Festival including excerpts from Parcifal, Die Walkuere, Tristan and Isolde, Lohengrin, Tannhaeuser, and Die Meistersinger. All the works were warmly greeted by the capacity audiences. Further concerts by this leader brought beautiful versions of Debussy's La Mer and Ravel's second Daphnis et Chloe suite. The final event comprised De Sabata's well-known and stirring intrepretation of Beethoven's Ninth Symphony and the "Emperor" Concerto with Arturo Michelangeli as soloist, who showed romantic spirit, warm tone and brilliance of performance.

Varied Concerts

The Vienna Saengerknaben offered a delightful series at the Colon . . . among other recent events here, Pierino Gamba, Italian boy conductor, conducted several concerts, including a truly musical version of the Schubert "Unfinished," as well as works of Beethoven (Egmont Overture and Fifth Symphony), Mendelssohn ("Italian"), Wagner (Tannhaeuser Overture), Rossini, Mancinelli, and others. . . . Marisa Regules, noted Argentinian pianist, reappeared at the Colon with great success, playing Bach's Italian Concerto, Beethoven's "Les Adieux," the Third Sonata by Morillo, and shorter works of Debussy, Falla and Albeniz, with finished, finely proportioned style. . . . Isaac Stern's superb art also shone in several recitals, which revealed his well-known sensibility, musical grasp and ingratiating tone qualities. . . . A Chopin recital by Witold Malcuzynski, some more brilliant appearances by Gulda, several recitals by Adrian Aeschbacher and György Sandor added lustre to the season.

Passing of Strauss Closes Era in Europe's Music

By DR. HENRY W. LEVINGER

IN every country are familiar landmarks which give a particular flavor to their surroundings. Such a man was Richard Strauss, perhaps the last great European composer of acknowledged international stature. If we agree that the bulk of his work was done about 25 years ago, nevertheless this important figure was a representative of a great period in music and will be missed.

His life covered a vast span of events, both musical and historical. For example, Debussy, when he was a critic in Paris, hailed him as "the coming genius," but he survived that French master by thirty years. At the end of his life when Debussy was considered as belonging to musical history, Strauss was still a contemporary composer whose every new work provoked discussion and critical evaluation.

Included in his 85 years was one of the most important stretches of the development of modern music. The man who shook the hand of Richard Wagner, who was the successor of Hans von Buelow as Hofkapellmeister in Meiningen, who owed much to the then director of the Vienna Opera, Gustav Mahler, with whom he was bound in great mutual respect; the organizer who founded the Genossenschaft Deutscher Tonsetzer (the German equivalent to ASCAP); who in his youth was attacked as a revolutionary, an "immoral" musician, a destroyer of harmony, survived all his critics as one of the pre-eminent men, a sort of "classic."

He even had the experience of being called outdated and old-fashioned by a younger generation to whom his quest for harmonic and melodic beauty seemed antiquated goals, and who in turn sought to embody in their musical language different rules and aims. It is a fact that Strauss did not have much use for the music written in the last twenty years, neither did he care for the derision with which his work was treated by the younger generation, for he knew that his niche was cut out in musical history and his place secure.

When in the early 'twenties he was honorary president of the contemporary music festivals in Donaueschingen and Baden-Baden, he listened politely to the new vernacular in music, but to those who knew him it was no secret that this music did not mean anything to him, that he was not interested enough in it to try to understand it. "If you want to know how one uses the harp in a score, just study the orchestration of masterpieces, like Tristan or Salome," he once advised a young student of music. This statement did not mean that Strauss was conceited or overrated his own importance, but it spoke for the self assurance he had with regard to the position his own work was to take in the history of European music.

Life a "Success Story"

Strauss' life was one great success story. The young musician was born into comfortable circumstances of a well-to-do Munich bourgeois home, his father one of the great horn players of his time and the confidant of important contemporary musicians, his mother a member of the leading Munich brewer-family of Pschorr, and he early showed his talent. He received a thorough training by the best teachers of his time, among them Ludwig Thuille, noted composer. One of Strauss' first compositions, a Serenade for woodwinds was performed by the then leading conductor, Hans von Buelow, in Meiningen and won wide acclaim.

RICHARD STRAUSS at 81 and a page from a letter in his handwriting.

Being under the spell of the Meininger Schule, it was only natural that the greatest influence was exerted on the young musician by the gods of this circle, by Wagner and Liszt, whom he also knew personally. Quite naturally he became the last composer of "symphonic poems," music which did not rely solely upon the musical content of the work but on a literary, descriptive basis. An impressive number of these works came from his pen before the turn of the century, among them Don Juan, Till Eulenspiegel's Lustige Streiche, Tod und Verklaerung, Don Quixote, Ein Heldenleben, Symphonia Domestica and—like an afterthought—the Alpine Symphony, written during the first decade of this century.

Changes in His Style

But Strauss' main interest had shifted to the stage. After the purely epigonal Wagnerian opera of redemption, Guntram, the score of which is buried in the garden of his Garmisch home under a little tombstone, inscribed "Here lies the virtuous youth Guntram, never to be resurrected, I hope," came the comic opera Feuersnot, with a libretto by the well-known German poet Ernst von Wolzogen.

In 1904 he drew the last staff in the score of Salome, libretto by Oscar Wilde, in the German translation of Hedwig Lachmann, and presented the musical world with one of the most revolutionary works of this century. Composing for the first time word for word an acknowledged literary masterpiece, he became the founder of a new school of operatic writing, the literary opera. His next works were written in collaboration with Hugo von Hofmannsthal, an outstanding poet of his time. Elektra, the ever youthful Rosenkavalier, Ariadne auf Naxos, Die Frau ohne Schatten, and Arabella bear witness to their fruitful association.

After the first World War, Strauss published his autobiographical opera, Intermezzo. When Hofmannsthal passed away, another poet of renown, Stefan Zweig, joined forces with him in writing Die Schweigsame Frau (after Ben Jonson). The first performance was also the last in Germany, where in the meantime Hitler had come to power, forbidding the production of works of Jewish authors, and Zweig was Jewish. This opera provoked a political fracas and put Strauss in disfavor with the Nazis. A letter of his to Zweig was intercepted in which he wrote to the author of his libretto, "The whole Third Reich will be forgotten when our work is still alive as a masterpiece."

Many operas, however, followed, with Josef Gregor writing the libretti to Friedenstag, Daphne, Die Liebe der Danae; and Clemens Kraus, the former director of the State Opera in Vienna, the one to Capriccio. (Strauss himself was director of this venerable operatic institution from 1918 to 1924 and later conducted many guest performances there.)

Towards the end of his life he reverted to writing symphonic music: Concerti for various instruments, for oboe, a second one for horn and for other instrumental combinations, but before all the deeply moving Metamorphosen (1945) for string orchestra, performed in New York with the Boston Orchestra by Dr. Koussevitzky, who had secured the right of the American premiere; later by Stokowski on the CBS "Invitation to Music," and by Bruno Walter with the New York Philharmonic Orchestra.

As we are told by a friend, all the scores written after this work bear in Strauss' own handwriting the inscription "opus posthumous." Was it a premonition of death or the feeling that the circle was closed, and that Strauss felt that what he wrote in his later years was more of a pastime than a contribution to music of the time?

A Regular Worker

Composing to Strauss was not only an art, it was a craft. Every morning—he was an early riser—he sat down at his desk in his Garmisch study in front of the window which allowed him to overlook the Zugspitze, the highest mountain of the Bavarian Alps, and wrote music. He once said "95 per cent of genius is perseverance and industry."

Each of his big scores was written four times before its final version, first a sketch in a piano reduction, then a condensed orchestral sketch, a *"particelle,"* as he called it, then again with pencil for full orchestra, and finally with ink for delivery to the publisher.

A favorite pursuit was his beloved *skat*, a card game in which he was a master and upon which he even looked as a legitimate means for increasing his purse. He did not like to lose in this game and it definitely influenced his humor when he did. Once when he was too much on the losing side, he broke up a game in bright sunshine under a cloudless sky with the excuse that there was rain coming. He was very money-conscious, but used his ample means to stock his houses in Garmisch and Vienna with priceless works of art. Valuable pictures of the great masters adorned the walls of his town house in Vienna and the Landhaus Strauss in Garmisch. Antique furniture was another of his hobbies, and books, for Strauss was a well-read person.

Fond of Family Life

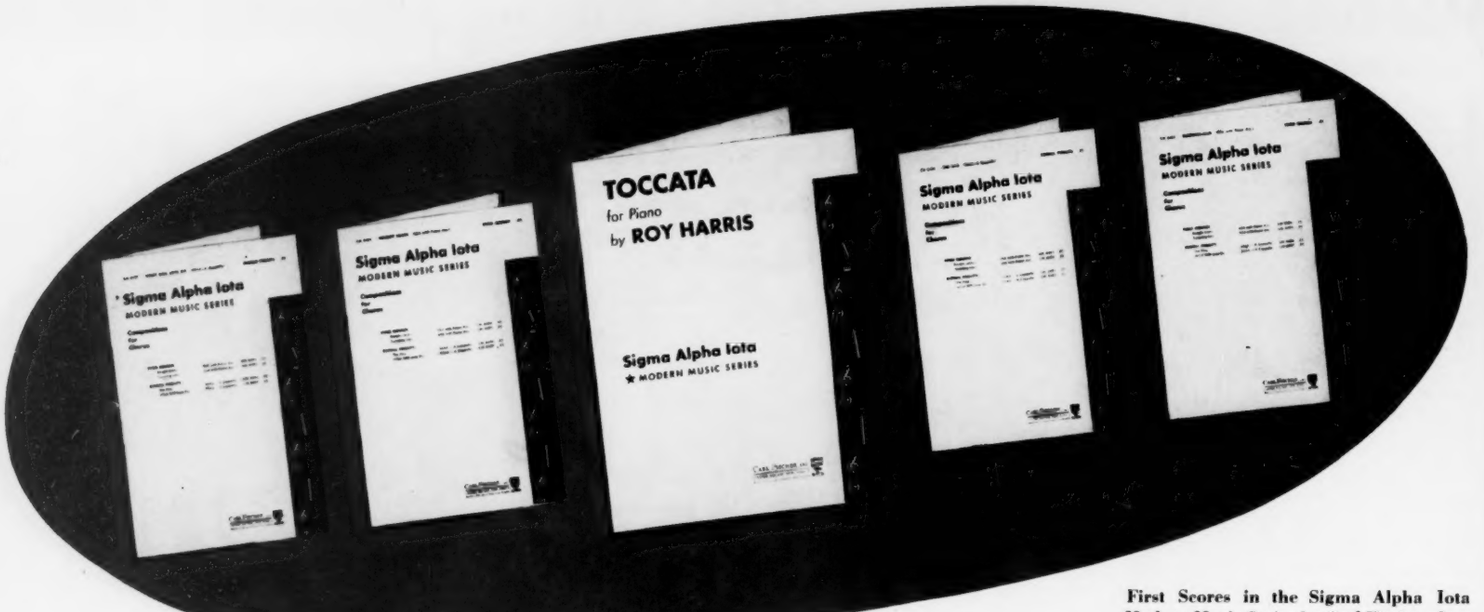
Otherwise, he was a man of simple tastes. His veal goulash and a stein of beer were his favorite dishes. He was a devoted family man. His wife, Pauline Strauss-De Ahna, a former opera singer and one of the first interpreters of his songs and the first Freihilde in his first opera Guntram, and his only son, Dr. Franz Strauss, were the centers of his private life. He scarcely traveled without their company. When Franz was married and had children, Strauss' grandchildren were very close to his heart. It is reported that during the last month of his life he worked on an opera for children, dedicated to them.

He was a typical exponent of the society which was the sounding board for his music, the luxury-loving upper class bourgeoisie, which lost its grip on events with the outbreak of the first World War. From then on Strauss' music and his life were rooted in times that were past.

He was not a lover of the common man. In 1924 when the Weimar Republic tried to establish a democratic way of living, in pursuance of this goal, sent public workers for a vacation in the Bavarian mountains, he wrote a letter of protest to the Minister, asking him to stop this undesirable influx of "riff-raff" into his beloved mountain retreat. He also was furious when his son was fined for riding his bicycle on the pavement leading up to his villa, especially since he had paid for its installation.

(*Continued on page 26*)

ED. NOTE.—A personal friend of the late Richard Strauss, Dr. Henry W. Levinger, foreign editor of Musical Courier, here gives his reminiscences of the composer, who died at Garmisch-Partenkirchen on Sept. 8 at the age of 85. The Bavarian Government in Munich held a State funeral, and honors were paid to his memory by the entire musical world. Strauss' body was cremated, and his ashes buried in the garden of his villa at Garmisch.



First Scores in the Sigma Alpha Iota Modern Music Series by Carl Fischer, Inc.

Sigma Alpha Iota Issues Five Modern Music Works

(Picture on front cover)

Compositions by Native Composers to Be Published Under National Music Fraternity's American Music Awards Program — Piano and Women's Chorus Scores in Two Subdivisions.

THE initial five compositions in the new Sigma Alpha Iota Modern Music Series have been released in the last few months by Carl Fischer, Inc. This is the first such venture to be launched by a national music organization in conjunction with a publishing house, and it gives considerable promise of assistance and encouragement to the American composer. Future publications in this series will be selected through the fraternity's American Music Awards program.

The five publications were given to Sigma Alpha Iota for its Modern Music Series by three distinguished American composers — Roy Harris, Composer-in-Residence at George Peabody College, Nashville, Tenn.; Peter Mennin, of the Juilliard School of Music, recent winner of a Guggenheim Fellowship in composition; and Burrill Phillips, head of the University of Illinois' composition department. Mr. Harris has written a Toccata for Piano, and the other four compositions are choral works for women's voices — Bought Locks and Tumbling-Hair, by Mennin, and What Will Love Do, and The Hag, both by Phillips.

The Toccata for Piano by Roy Harris was played by Johana Harris in its premiere performance on a Mutual Broadcast System program a few weeks ago. The first performance of Mr. Phillips' What Will Love Do was given in Rochester, N. Y., last spring by a choral group from the Sigma Alpha Iota chapter at Eastman School of Music.

Harris, Mennin and Phillips are serving as judges in Sigma Alpha Iota's American Music Awards competition now in progress. They will be assisted in their deliberations by Gustave Reese, Director of Publications for Carl Fischer, Inc., who acts as Special Consultant

Two Contests Included

The American Music Awards competition embraces two contests, one for a piano composition and the other for a choral work for women's voices. Entrants must be American-born composers between the ages of 22 and 35, and there is no limitation on the number of entries each may submit. The deadline for entry is March 1, 1950. Members of Sigma Alpha Iota under 22 whose compositions were winners in the college chapter contests in 1948-49 are also eligible. One winning composition will be selected in each field, with identical awards for the piano composition and the choral work chosen. Winning compositions will be published by Carl Fischer, Inc., as a part of the Sigma Alpha Iota Modern Music Series, with royalties reverting to the composers. Cash awards of $300 will also be given the winner in each field, and the works will be premiered at the fraternity's National Convention in Chicago the last week in August, 1950.

Complete details concerning the competition may be secured from the fraternity's Director of American Music Awards, Rose Marie Grentzer, 120 Claremont Avenue, New York, N. Y.

Performances Offered

This competition presents an unusual opportunity for aspiring young composers, both through publication of the winning works and particularly through the opportunities for performance which will be available. Each of the fraternity's chapters throughout the country will be strongly encouraged to use publications from the Modern Music Series in the public programs they present annually. For a number of years the college chapters have given American Musicales, programs open to the public which are entirely composed of works by contemporary Americans. In addition, the alumnae chapters of the fraternity present similar programs, many of these being public occasions. With 90 chapters actively functioning in leading colleges, conservatories and universities of this country and 55 alumnae chapters in principal cities, the fraternity is able to offer excellent channels for the presentation of this music to American audiences.

The entire American Music Awards program has recently been adopted as one of the projects being carried out under the auspices of the Sigma Alpha Iota Foundation. This fund, which was established a few years ago to assist and enlarge fraternity activities and projects, currently embraces several fields of activity. Foundation funds have already been used to establish scholarships for study at leading music centers both in this country and abroad, and now through the American Music Awards Program these interests have been extended to foster the creative aspects of American music.

In commenting on the American Music Awards Program and its adoption by the Sigma Alpha Iota Foundation the fraternity's National President, Kathleen Davison of Des Moines, Iowa, has stated: "The Sigma Alpha Iota Foundation is dedicated to the best in music and musicianship and the finest in fraternity living and giving. The fraternity's American Music Awards provide one excellent channel for the realization of the Foundation's goal. Interest in American music is not a new concern for the fraternity, but rather one which has received considerable attention during virtually all of the forty some years since its founding. The growth and development of our Sigma Alpha Iota Foundation, however, has made possible an extension of these interests in what I believe may prove one of the finest organizational efforts yet made in behalf of our native music."

Sigma Alpha Iota's National President, Kathleen Davison.

THE DANCE By ROSALYN KROKOVER

"Golden Age" of Ballet in U. S. Recalled with Some Nostalgia

The advent of a new dance season—or music, or art, or sports, for that matter—always arouses a dichotomy in the minds of those who follow any given series of events. On one hand there is the pleasant anticipation of things to come. What new heroes will trod the stage? What great new happenings are in the offing? What great old works will be revived? And so on. On the other hand, one's mind inevitably goes back to the golden age. (Any age is golden as long as it happened yesterday.) One mentally compares the things that may come up with those that are fond memories: with a handful of great performers and performances that remain criteria.

A balletomane does not have to be a graybeard to think back to the golden age of ballet in this country. If he or she is over 20 there will be enough memories, for the 1930's and early 1940's presented casts and performances that perhaps never will be equalled. One thinks of people like Argentinita, or Massine in his prime, or those proud ballerinas who beautified Broadway when Ballet Theater was appearing at the Forty-fourth Street Theater. And can one forget the night at the Metropolitan Opera House when a new Nora Kaye was unleashed in Pillar of Fire—a Kaye who emitted a fission-hot force that was astounding in its fierceness and unexpectedness?

And whatever happened to that brilliant couple, Karen Conrad and Ian Gibson? Few pairs danced the Bluebird Variation as they did, with such sparkle and spirit, such elevation and sheer *brio*, with such an apparent joy for working together. Karen Conrad was inimitable, too, as the Fille de Terpsichore (the French Ballerina) in Tudor's Gala Performance. She, with Baronova as the Italian and Stroganova as the Russian, formed the best cast that ever gave the work in this city. Stroganova was a jewel in this part. There was something basically old-fashioned about her technique whenever she danced any part—something that gave one the whiff of Russian dancing academies and the whole classic tradition. And so, in Gala Performance, she had no need to clown. She was *the* Russian Ballerina, La Reine de la Danse; and by a tiny inflection here, the faintest touch of burlesque there, she was caricature on the highest level of art. Nor did Baronova need to clown her part, and as a result Gala Performance was infinitely more of a Tudor synthesis than in present-day performances, where horseplay and mugging, rather than wit, dominate the action.

The mention of Baronova makes one bewail the absence of so accomplished a dancer. Has there ever been a Lisette (in La Fille Mal Gardeé) like hers? A Lisette so capricious and yet so earthy, so mischievous, and such a brilliant technician? And what a wife she was in Bluebeard! That whole initial Bluebeard cast was something to remember. Dolin, in his prime, as the Baron; Semenoff, that most wonderful of character dancers as the Alchemist; Annabelle Lyon, the pert, adorable little Page; Markova as the Princess; Gibson as the Prince. Bluebeard never was, nor could ever be, an earth-shaking ballet, but with such a cast it was an entrancing evening of theater.

When Markova's name is brought to mind, one thinks of a succession of perfect performances. She was the best Giselle of contemporary times. Nobody has done a better job in Romeo and Juliet, nor, indeed, in anything that demanded an ethereal, lyric line. When dancing she always gave the impression of communing within herself, of a feather being lifted on the musical harmonies. Curiously, one lesser-known dancer had that trait of emotional ecstasy. That was Ulla Soederbaum, of the Jooss Ballet, and an unforgettable impression is that of her gliding across the stage with a secret smile on her face. While speaking of the Jooss Ballet, one must not fail to mention Hans Zullig, whose part in The Big City was danced to perfection.

Other individual performances stand out. There was one evening (at the Broadway Theater?) when Kaye and Youskevitch were doing a Black Swan. That night both were inspired. His leaps, ordinarily awesome in elevation, actually had the audience gasping; and when Kaye did her thirty-two fouettés, she finished with about ten consecutive breathtaking pirouettes on toe. For sheer virtuosity, this duet always will be remembered by those fortunate enough to have been on hand. Then there were Marjorie Tallchief's fouettés in the competition scene of Graduation Ball—clean-cut, brilliantly executed. The Danilova-Franklin partnerships, fortunately still active today, in Le Beau Danube and Gaité Parisienne, were unique of their kind; and if Billy Sunday ever holds the stage, it will be for Danilova's throaty, Russianized version of "C'mon up and see me some time."

Other Memorable Nights

But the best Peruvian ever, in Gaite Parisienne, was Massine. The old master had a way about him, a certain dash and elegance, that nobody has duplicated. Also considerable was his Barman in Union Pacific. For character parts, one immediately recalls Shabalevsky's version of the Snob in La Boutique Fantasque. Shabalevsky was a great stylist, and his contribution here was memorable. So was Annabelle Lyon's interpretation of the Youngest Sister in Pillar of Fire. She created the part, and there were hidden nuances that nobody else has been able to bring out. The same holds true for Alonso's work as Ate, in Undertow. There was something hypnotic about the horridness of her suggestion; it remained chilling no matter how often one saw it. Alonso was one of the most intelligent and versatile dancers that Ballet Theater ever had.

Additional memorable performances would have to include Michael Kidd's characterization in his On Stage, along with Janet Reed's; Maria Tallchief's clean, precise, chiseled movements in the Balanchine ballets; Kriza's suave, smart-aleck performance of Hermes in Helen of Troy and also his Drummer in Graduation Ball. The latter ballet is now in the repertory again, glorified by Schwezoff's Old General. He was the first, and the best, to dance it in New York. Accomplished casts have danced this charming work, but the one that most readily comes to mind was made up of Schwezoff, Lichine, Hightower and Riaboushinska. Harold Lang, too, was an inspired Junior Cadet, a few years later.

Some Needed Revivals

At least two ballets of pre-war days should be revived. One is Balanchine's Cotillon, surprisingly absent in view of the choreographer's activities at the City Center and elsewhere. It is doubtful if any dancer at the moment could begin to eclipse Toumanova's performance, but the splendid Chabrier score, Berard's decor and Balanchine's choreographic invention should be enough for a successful revival. Lew Christensen's Jinx (1942), with music by Benjamin Britten, also belongs on the boards. This is a story of circus life with real atmosphere, and a strong, eerie, dramatic undercurrent. If pompous and already sadly dated works like the Seventh Symphony can be honored with a revival, surely there is space for a really original, sensitive and gripping piece like Jinx.

And now for the new season. Ballet Russe de Monte Carlo is already here. Sadler's Wells soon will be here, and the highly-touted Carmen of the Roland Petit group, fresh from Paris, and we hope Ballet Theater. Perhaps the golden age starts anew.

French Ballet Coming

In association with Arthur Lesser, the Messrs. Shubert will present Roland Petit's Les Ballets de Paris at the Winter Garden, commencing Oct. 6. The group of 20 dancers will offer the much-heralded Carmen ballet based on the Meilhac and Halevy libretto. Other works to be presented are L'Oeuf a la Coque, Rendezvous, Pas d'Action and Le Combat, all choreographed by the 25-year-old Petit. Featured dancers include Renée Jeanmaire, Colette Marchand, Milorad Miskovitch, Gordon Hamilton, Serge Perrault and Joy Williams. The music will be under the direction of Jean Gitton.

IN VENICE . . . Rozzino seated with his partner, Vera Veghin, on the steps of the Teatro La Fenice. Vera is the prima ballerina of La Fenice, a theatre devoted exclusively to music, opera, and ballet. Standing with them is their Italian manager, Gino Rizzardini, director and founder of the Venetian All-Arts Association "L'Arco." (Photo by Interfoto, Venice.)

Dance News

The Sadler's Wells Ballet's 60 dancers are scheduled to arrive at La Guardia Airport in 2 BOAC carriers the morning of Oct. 4. Constant Lambert who, along with Ninette de Valois and Frederick Ashton, is one of the three artistic directors of the Company, will conduct several of the performances during the Metropolitan Opera season. . . .

The Around the World With Dance and Song Series at the American Museum of Natural History opens on Oct. 13 with a program by Ruth St. Denis and Ted Shawn. Other artists to appear are Sujata and Asoka on Oct. 27; Dudley-Maslow-Bales Trio, Nov. 10; Claude Marchant and Co., Dec. 8; Federico Rey and Pilar Gomez, Dec. 29; Soekoro, Devi Wani and Indonesian Troupe, Jan. 12 and Hadassah and Co., Jan. 26. . . .

The second of a series of general lectures was given at the Ethnologic Dance Center on Sept. 23. Josefina Garcia spoke

(*Continued on page* 31)

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SILHOUETTES, By MARY CRAIG

Lethargic Style in Oratorios Today Discussed by Singer-Teacher

In a recent discussion on the oratorio, James M. Price, tenor and teacher of singing, expressed his views on previous and present standards in that art.

"Over a long period of time, oratorio performances have been decreasing in number, perhaps due to the lack of virility and authority in the presentation. The broad and stalwart declamation of Handelian music, the phrases of the Bach recitatives and airs that should be delivered with color and accurate sense of text, are often sung in an empty and childish manner that carries little conviction.

"These recitatives and arias should be studied conscientiously so that each sentence or phrase may be sung with definite style and authority, a true crescendo and diminuendo instead of a bulge or a thrust. The tone should be sustained in the roulades, so that no fatigue occurs through lack of knowledge of breath conservation. Squeezing the last few notes, as is currently done, only indicates the limitation of the performer and his deficiency in this great song form.

What Conductors Should Know

"The conductor should know and understand thoroughly the text and musical score. I have known men who conducted performances of musical works who were amazingly unacquainted with the story about to be portrayed. It is imperative that a director have some feeling or emotional reaction to the music, so that the orchestra, soloists and chorus may sense the dynamic force reflected to cause a gradual building toward the great climax or finale of the composition. I believe that members of the chorus will make sacrifices to attend rehearsals regularly if they see or feel any enthusiasm; but they often lose interest because of the dry, pedantic and altogether tiresome procedure of a half-interested leader.

"In conducting, to be able to play the music is not enough; it needs the supervision and direction of one with authority and experience. For example, the choral music in the fourth movement of the Beethoven Ninth Symphony sounds in many instances as though it were being pumped and driven from one note to another. We certainly would not tolerate a fine symphonic ensemble playing for us in such a manner!

In Days of Yore . . .

"In decades preceding the present unstable, hurried years, musical atmosphere and adequate procedure fostered the immediate preparation of other musical works, with the object of surpassing previous performances. The spirit of oratorio presentation was so contagious that cities, towns and hamlets organized choruses which vied with each other in excellence of performance.

"Three- to five-day festivals were held in numerous localities where major musical works were produced. Soloists and orchestras were imported for the series. Expenses for the festival were easily underwritten, as in many instances the members of the chorus enthusiastically contributed to it by their membership fees. It would be wonderful to have the larger cities become oratorio-conscious once again, thus leading to the revival of many beautiful works that now lie dormant and almost forgotten.

Concerning "Revisions"

"This being the 20th Century, or Machine Age, the tendency seems to be to make changes in that which is established, instead of developing creative ability in new musical works. For instance, why is it necessary to have eight or more revised editions of Bach's St. Matthew Passion or numerous revised editions of other established choral works? In some cases, there are unnecessary and unimproving minor changes plus added notation, with no regard for the composer's original concept. We are often told that we must observe the Bach or Handel style; and then we ignore this suggestion in the changes made in tempo and expression as well as in notation.

"It seems to me like retouching a DaVinci to satisfy a surrealist. Would it not be tragic to change the glorious interior of the Rheims Cathedral that it might have the 20th Century Radio City effect? How much better it would be to preserve the great musical works, endeavor to find and know the intent of the composer and permit artists and audiences to revel in this glorious atmosphere of notable composition.

Faults of Modern Singers

"There are too few singers today qualified to give an outstanding performance. The younger ones will not give the time to study and preparation. There are other fields of music in which they may receive definite and attractive income, with little or no knowledge of the art of singing. Many take a few lessons and immediately wish to undertake the singing of difficult passages in some musical work. This is not the proper procedure, nor does it accomplish anything other than the destruction of the voice. Once the quality is impaired, it is very difficult—if not impossible—to restore the true quality of the voice.

"In choirs possessing well-schooled soloists, portions of oratorios are performed with good intentions, but the organist is handicapped in that he is required to play the organ with one hand and direct with the other. With great difficulty and anxiety, he endeavors to get through an abridged performance without too apparent distortion!

"There is, of course, considerable financial outlay involved. But love of music is in the hearts of most of the populace. When they are permitted to hear an outstanding major musical composition performed with great style and perfection, I am convinced that they will immediately respond to any appeal to cover expense or meet a deficit. This is a great field of opportunity for musicians as well as enjoyment for music lovers; and I believe the oratorio in the future will once again, as in former years, flourish in America."

Birmingham Civic Symphony Revived Under Lipkin

BIRMINGHAM, ALA. — The Birmingham Civic Symphony Orchestra has been revived, after having been suspended since early war days, and is preparing to function this season under encouraging auspices. Thomas Chalmers is president of the Civic Symphony Association, Mrs. W. B. Pickard is president of the Women's Committee, and Arthur Bennett Lipkin, former first chairman in the violin section of the Philadelphia Orchestra, has been chosen conductor.

Rehearsals are under way, and the opening concert is scheduled for Nov. 1. Isaac Woltshock, head of the Violin Department of the Birmingham Conservatory of Music, is concertmaster, and Earl Blumencranz leads the cello section. There are about 70 members. The Birmingham Music Club, the Civic Club, and the city-county school systems have contributed generously both with funds and effort in assembling the orchestra. Soloists engaged include Eugene List, Dr. Dorsey Whittington, Carroll Glenn.

The Birmingham Music Club will present in its Artist Concert Series this season: The Charles L. Wagner Opera Company in Cavalleria Rusticana and I Pagliacci; Rudolf Serkin; Robert Shaw Chorale; Ballet Russe de Monte Carlo; Cincinnati Symphony, Thor Johnson conducting, with Lauritz Melchior and Helen Traubel in concert arrangement of Tristan and Isolde; St. Louis Symphony, Golschmann conducting, and Isaac Stern, soloist; Eleanor Steber; Nelson Eddy; Ginette Neveu; Luboshutz and Nemenoff, duo-pianists; Blanche Thebom, contralto; Pierre Bernac, baritone; Francis Poulenc, composer-pianist, in joint recital.

—ALICE GRAHAM.

ARTURO CHELTRI, who will leave for a coast-to-coast tour with the State Opera Company, singing Pinkerton in Madame Butterfly, following his recent assignment as Don Jose in Carmen.

RANKIN IN DEBUT . . . Nell Rankin, young American artist, was presented Sept. 10 by the Zurich, Switzerland, Opera in the Saturday Night Series of Opera Concerts. On Sept. 22 the contralto made her formal European debut with the same organization as Ortrud in Lohengrin.

Buffalo Museum to Present Ensemble Singers Workshop

Dr. Nathan Ehrenreich, music critic, lecturer, writer, and organist and choir master at Temple Beth Zion, Buffalo, will present a new course, Ensemble Singers Workshop, in the fall program for adults at the Buffalo Museum of Science. Meeting for fifteen weeks beginning Oct. 6, this workshop is open to accomplished singers who wish to broaden their repertoires with ensemble singing. Coaching will be given in operatic and oratorio numbers and standard partsongs. Scenes from operas will also be rehearsed. Emphasis will be placed upon sight-singing, diction, rhythmic accuracy, and memory. A personal interview must be given before registration. William Steinberg, music director of the Buffalo Philharmonic Orchestra, will act in an advisory capacity to this class.

Mrs. Bartram Kelley is in charge of music activities at the Museum.

Bellini Again to Lead Mexico Opera

Renato Bellini, for the third season, has been signed as musical and artistic director of the Opera Nacional, Mexico City. He is a member of the musical staff of the Metropolitan Opera Association.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

French Broadcasting System Specializes in Modern Works

Surveys of the radio situation in France and Italy were made by William A. Taylor, Radio Editor of Musical Courier, in his recent tour of those countries. The present article is the first of two based on interviews with leading personalities in the field. The second will appear in an early issue.—EDITORIAL NOTE.

In a survey of the Government controlled radio systems of the chief continental countries, the contrast between the American broadcasting system, under the aegis of free enterprise, where a number of competing privately owned chains and many independent stations exist, is marked by many interesting differences.

As explained by M. Henri Barraud, who heads the music council for the Radiodiffusion Française, that institution is a State monopoly. Its budget is provided by a yearly tax paid by all the owners of radio reecivers, which amounts to 1,000 francs apiece (approximately $3) and is currently received from about 6,200,000 licensed radios.

"Naturally, there are others whose owners have forgotten to declare their possession," said M. Barraud, "and who have not yet been discovered. The population of France being about 40 millions, you can see what percentage of our people own sets." This averages about 15½ per cent, although, of course, there are several listeners for each instrument. This contrasts with the U. S. reports made in 1948 that 39,950,000 are radio listeners out of our total population of approximately 150 million.

No Sponsor—Except Government

In France there are no commercially sponsored programs; but despite this and a budget decidedly limited in comparison to funds available for American radio presentations, serious concert and opera broadcasts are on a high plane musically and are distinctive for their unhackneyed variety and quality. This is especially true in the programming of contemporary music, in which the network specializes. The Radiodiffusion retransmits each week a concert given by such Paris private symphony orchestras as Colonne, Lamoureux, and others, and pays a sum to these associations for the privilege. The remainder of these symphonic broadcasts are arranged by the network with its own means.

Summarizing the purely musical events in Paris, there are three important orchestras, the Orchestre National, the Orchestre Radio-Symphonique, and the Orchestre Lyrique. Outside the capital, the Radio maintains six orchestras of moderate importance at Lille, Strasbourg, Lyons, Toulouse, Marseilles, and Nice. There are also in Paris a chorus of 100 singers and a music school for children.

"All these units are under contract to the radio," said M. Barraud, "which also employs for fees a considerable number of artists. The radio each week broadcasts a complete (or nearly so) performance from the Paris Opéra and the Opéra-Comique; and an operetta. Twice a week excerpts from lyric works are sent out; three times weekly an important symphonic concert is heard. Besides weekly broadcasts designed to acquaint the general public with musical history and technique, there is a program for students in details of musical history, with illustrations. Once a week, too, there is a concert of sacred music, with choruses and orchestra, and also an organ recital. Chamber music concerts are on the program every seven days, and these include the works for small orchestra, as well as about ten concerts of chamber music from various studios. Religious programs embrace a Catholic Mass, a Protestant sung service, and a Jewish one.

"Once a week an orchestra of 45 musicians gives a short concert; in each case the leaders are drawn from a school for young orchestra conductors. At the end of the season this series ends with a sort of competition which is designed to introduce as artists the best of the debutants. Weekly, too, there are trial broadcasts by young singers, whose careers often develop from these appearances.

"There are, finally, a large number of concerts of light music, and the programs of the two most important of these are made up of works commissioned by the Radio from the most important living French composers.

Modern Works Stressed

"The concerts of the Orchestre National," M. Barraud continued, "which toured in the United States about a year ago, and of the Orchestre Radio-Symphonique are arranged in such a proportion that contemporary French and foreign works take up about one-third. Compositions by talented composers of today have a strong representation, and the only exceptions are concerts in which foreign guest conductors will not present any but classical and Romantic works.

"In an outline of the 1949-50 season of the Orchestre National, I should like to mention particularly contemporary scores which we desire to present to our public, while the classic ones have not yet been added. Conductors, besides French batonists of note, include such guests as Boult, Kletzki, Golschmann, Horenstein, Freitas-Branco and Ansermet." The novelties in this year's schedule include:

September: first hearing of a Requiem by Inghelbrecht, led by the composer; Belshazzar's Feast, Walton; Piano Concerto in B minor, Sancan; October: Le Roll Salomon, Vellenes; Guignol, Jolivet; a work by Flume, played by him; Sonata del Sud, Espla; Music for Strings and Percussion, Bartok; works of Mondeville; November: Overture by Pedant; a Cantata by Dukelsky; Violin Concerto, Harsanyi; Le Queste de Dieu, D'Indy; Figure Sonore, Delannoy; a Fauré program; Francaix's Symphonie d'-Archets; a score by Roland-Manuel, and Naissance de Verbe, Celsi, both choral works; December: Le Saison, Louis Aubert; a violin work by Honegger; Prelude, Loucheur; Symphony by Landowski; Wozzeck, Alban Berg; Le Retour de Pouchkine, Nabokov; Secheresse, Poulenc; January: a Florent Schmitt program; Vaughan Williams' Sixth Symphony; Debussy's Martyre de St. Sebastien; a work by Martinon; Babylone, Edmond Marc; February: Vol de Nuit, Dallapiccola; Ouverture, Daniel Lesur; Concerto Funèbre, Ghedini; Debussy's Pelléas; Koechlin's Ballade for Piano; Concerto Sicilien, Henriette Roget, played by the composer; March, Bartok's Duke Bluebeard; works by Henri Tomasi, conducted by him; Lucifer, by Delvincourt; Symphony by Bozza; Concerto Béarnais, with Valerie Hamilton, composer, as soloist; Berlioz's Benvenuto Cellini; Concerto for Piano, by Henri Barraud; Melodies, by Louis Beydts, sung by Ninon Vallin; Violin Concerto, Gallois Montbrun; April, Psalm by Schmitt; First Symphony, Jean Rivier; Symphony by Paul Paray; Thyl Claes, Vladimir Vogel; the Sixth Symphony of Prokofieff; May, Piano Concerto, by Jeanne Leleu, composer, as soloist; Piano Concerto, Martelli (first hearing); Cantata, Elsa Barraine; Toccata, Mihalovici; June: excerpts from ballets by Auric; Hindemith's Requiem, a work by Jacques Dupont; Ibert's Symphony Concertante for oboe and orchestra; Symphony by Spitzmuller; July: Martinu's Sonfonietta Glocoso; Rieti's Triomphe de Bacchus.

HENRI BARRAUD, composer, and President of the Conseil de la Musique, of the French State System, Radiodiffusion et Television Françaises. (Photo—Lipnitzki.)

Status of Television

Television has also been nationalized by the Government. Plans are under way for the construction of a more powerful television transmitter on the Eiffel Tower which will be linked by relay towers with new transmitters in Lille and Lyon. A plan also has been devised to develop public demand for television, with the installation of 5,000 TV sets within reach of existing transmitters on the Eiffel Tower, in bars, the big stores, schools, and café terraces.

About a hundred were already installed when the scheme was delayed by the radio manufacturers, who complained that instead of a promised 60 hours a week, "emissions" only amounted to 23, or a little over three hours a day.

Studios are being built near the Eiffel Tower in a building the Germans equipped for research during the war. A large studio with an auditorium seating 265 is already completed. A Gallic touch is a swimming pool now under construction, where television shots of swimming can be taken under water!

Music Clubs Launch Radio "Work Plan"

National Federation Chairman Urges Members to Support Programs of Good Music

The National Federation of Music Clubs, through its National Chairman of Radio, Sigmund Spaeth, has issued a Plan of Work which aims at the improvement of musical programs on radio and television. The clubs' decision is in accord with the campaign recently launched by the Musical Courier to secure the same ends, and in fact supplements the efforts now being carried out by this publication. These include Musical Courier's Citations to worthwhile broadcast musical programs, more of which will be awarded in the near future.

In his letter outlining the objectives of the national music clubs, Dr. Spaeth writes as follows:

**"Office of Chairman of Radio,
Sigmund Spaeth**

"To All State Presidents and Radio Chairmen:

"The Plan of Work approved by the Executive Board for this department lays particular stress on the necessity of organizing a consistent audience reaction to radio and television programs representing a high quality of music. The sponsors and executives of radio are only dimly aware of the actual and potential number of listeners for such programs, and there is a serious danger that, unless this error is corrected, good music will disappear entirely from the air. The Musical Courier has already begun a practical campaign for the same purpose, as outlined in your National Chairman's preliminary report in Dallas, and the support of other magazines and a number of writers and editors is definitely assured. The Federation must concentrate on urging its members to send a letter or card of commendation whenever a musical broadcast, national or local, makes a favorable impression on people of good taste. This may seem a simple suggestion, but the fact is that people of intelligence have a deeply rooted prejudice against writing such letters, and it is very difficult to stir them to action. This task must be undertaken by all of our executives and members, and it is suggested that this letter be sent to local as well as state Presidents.

"The radio department in the Music Clubs Magazine will be enlarged and elaborated, so as to include comments on important network programs emphasizing good music. But this should be considered merely a general guide, leaving our members free to express their own opinions as frequently and as forcibly as they wish. The main point is to make sure that radio stations get a constant stream of mail applauding whatever they present in the way of good music.

"It should be possible for local groups to cooperate in getting radio appearances for promising young artists. This has already been done successfully in many communities. It is possible that a network program can be set up, with your National Chairman as commentator, permitting the appearance of such artists on a national scale and also stimulating the general interest in good music. It is suggested that every local club should have a Chairman of Radio and that there be some discussion of the better broadcasts at every meeting with continued reminders of the vital necessity of a large volume of 'fan mail.'

"These are all fairly simple and obvious suggestions, but they can produce an enormous effect if carried out properly. An intensive campaign carried out by our members and stimulated by our executives can easily restore the proper appreciation of the broadcasts of good music which are still available on the air.

**(Signed) SIGMUND SPAETH,
National Chairman of Radio."**

Aug. 5, 1949

Plan of Work Issued

The Plan of Work is then discussed by Dr. Spaeth in more detail, including the practical applications of the project:

"As already announced at the Biennial Convention in Dallas, the new National Chairman of Radio intends to enlarge and elaborate the regular department devoted to this subject in the Music Club Magazine. There will be discussions and reviews of important musical broadcasts in addition to the listing of recommended programs of this type. The most important activity of this department will concentrate on making the audience for good music on the air more articulate than in the past. Sponsors and radio executives are still unconvinced of the commercial value of good musical broadcasts, and the only way to correct this false impression is by a steady stream of fan mail, such as the more popular shows are constantly getting. The simple fact is that the intelligent listeners of presumably good taste are the least likely to express their approval of good programs in writing. This is partly due to self-consciousness and partly to pure laziness. If every member of the Federation would make a point of writing at least a postcard to every station offering a good musical program, the radio business would quickly discover both the quantity and the quality of the audience reached by such broadcasts. It is generally admitted that the rating of radio programs depends largely on such mail. A campaign of correspondence can and should be supplemented by word of mouth advertising, so that the various investigators will find a substantial number of people actually listening to good music on the air.

"It is encouraging to note that this campaign has already been given a powerful start by Mr. William A. Taylor, Radio Edi-

(Continued on page 28)

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SAN FRANCISCO

Milhaud's Quartets Combined As Octet in Mills Premieres

By MRS. FRANCIS H. REDEWILL

San Francisco

A NOVEL premiere took place at the final concert of the Mills College summer season, when Darius Milhaud's new String Quartets Nos. 14 and 15 were given first performances by the Budapest and Paganini Quartets, respectively. Then the two works were played together—as they were designed to be heard—forming an Octet. A large audience showed much curiosity in this unique event.

Quartet No. 14 is structurally rugged and enigmatic; No. 15 abounds in fluency and charm. The Octet at first hearing sounds tremendously complex, broadly orchestral in conception and with many contrapuntal involvements. The slow movements of each work represent the composer at his best: intense, meditative, serene. The Mendelssohn Octet completed the program.

Works by Jacobi at U. of C.

Frederick Jacobi, a native son, now of the Juilliard School, was represented recently in a chamber music concert at Wheeler Hall, University of California Extension Division. Heard were the Meditation for trombone and piano; Hagiographa for string quartet and piano; and Concertino for piano and string orchestra. The works again demonstrated his lyric gift and expert workmanship, being of exceeding interest and variety. Irene Jacobi contributed in no small measure to the success of the concert, appearing as soloist, accompanist and ensemble pianist. Nathan Rubin, violinist; Davis Shuman, trombonist, and Nancy Churchill, soprano, were assisting artists, as well as the University String Quartet, which Jacobi conducted in his Concertino.

Barati Chamber Orchestra Bows

George Barati, heard from time to time in the Bay Area as conductor and composer, has organized the Barati Chamber Orchestra of San Francisco Symphony members, in which he is a member of the cello section. This group's first appearance in a series of concerts at the Veterans' Auditorium under the management of Spencer Barefoot was an important event. The concert was devoted entirely to string instrument repertoire, including works by Handel and Mendelssohn.

In the middle came a first performance in San Francisco of Ernst Krenek's Symphonic Elegy (1946) in memory of Anton Webern and Benjamin Britten's cleverly diversified eleven Variations on a Theme of Frank Bridge, op. 10. Mr. Barati's conducting is precise, authoritative, flexible and vital.

Goethe Series

The San Francisco Goethe Festival and the Fourth Annual Campion Festival, both opening in late August, further augmented the summer concert season, which has been most active. The Goethe Festival's first program, in Golden Gate Park, featured outdoor music by the Pacific Singing Societies, the German Children's Choir and the Golden Gate Band. At the Opera House, Frieda Hempel, vacationing from her Music and Arts Institute master classes, sang Goethe lieder by Beethoven, Schumann, Thomas and Tchaikovsky, receiving an ovation and giving many encores. There were also readings from the poet's works in German by Hans Pusch, Paul Tyndall-Taussing and in English by Edwin Ver Becke.

Music of Goethe's time was the subject of a talk in the Assembly Room, Public Library, by Dr. Erwin G. Gudde, with three singers assisting; Robert Vinson, Catherine Neiman and Heta Mex. The latter's rich soprano voice gave significant meaning to such unusual repertoire items as Mignon's song (Wolf version) and Nur wer die Sehnsucht kennt by Schubert.

At the Music and Arts Institute, Mary Belle Jacobs and Dorothy Ohannesian, sopranos, sang groups of lieder with Goethe texts, and Paul Walti was tenor soloist in a concert version of Faust, with Walter Crumm as narrator. Over 400 attended this program. Audrey Ammons, Pauline-Marie Pappas, sopranos, and Clyde Shonerd, tenor, and seven contemporary Bay Area poets were heard in an excellent program at the Museum of Art. Ruth Elsner, pianist, on another occasion played Bach's Italian Concerto and numbers by Beethoven, Mozart and Mendelssohn, assisted by Hans Pusch, dramatist. At Portsmouth Square, one of San Francisco's most interesting historical spots, another Goethe evening was launched by the California Folk Dancers' Federation, demonstrating German folk dancing.

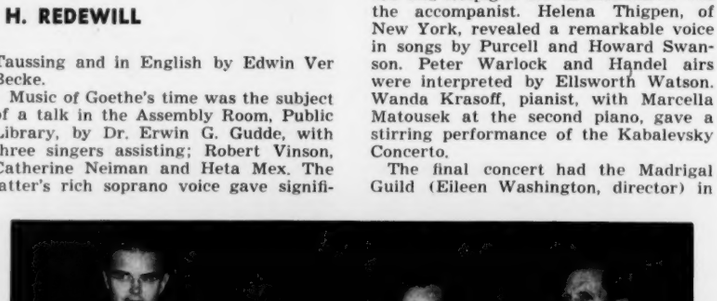
At Sausalito the Goethe Festival ended the two-week celebration with an all day concert, both afternoon and evening programs, and an art exhibition of more than fifty Bay Area artists.

Festival Commemorates Campion

The Campion Festival, honoring the 16th Century English poet and composer, enlisted a large group of local musicians at the Academy of Music and Art and the San Francisco Museum concert hall. Classic songs of 16th century England were balanced and enlivened by contemporary repertoire. Verna Osborne, soprano, and Keuth Eugen, baritone, opened the series with songs by Purcell, Dowland, Vaughan Williams and Pinkham. Stanley Plummer, a young violinist of promise, played Mozart and Bartok numbers.

On the second program, Gerald Finzi's cantata for soprano, Dies Natalis, was interpreted by Pauline-Marie Pappas, and his Introduction and Aria, Farewell to Arms, sung by tenor Orva Hoskinson, with accompaniments provided by Dora Blaney. Mortimer Markoff, pianist, played Scarlatti and Bartok items. Four Campion songs of lyric appeal provided Lawrence Sherrill opportunity for a climax to the third concert, and songs of Robin Milford were sympathetically projected by Joan Trangsrud. Pianist Robert Evans performed works of Bartok and Respighi. Edwin McDonnell was the accompanist. Helena Thigpen, of New York, revealed a remarkable voice in songs by Purcell and Howard Swanson. Peter Warlock and Handel airs were interpreted by Ellsworth Watson. Wanda Krasoff, pianist, with Marcella Matousek at the second piano, gave a stirring performance of the Kabalevsky Concerto.

The final concert had the Madrigal Guild (Eileen Washington, director) in a cycle, The Triumphs of Oriana, by various composers of the Elizabethan period. Dorothy Ohannesian sang from the inexhaustible Purcell. Tanya Ury again demonstrated her pianistic ability in numbers by Mozart, Prokofieff and Bartok. Both the Goethe Festival and the Campion were important and highly successful achievements, albeit they came rather close together.



MOZART WORK BY MOONLIGHT . . . The master's Serenade in B flat major (K. 361) was performed at a special midsummer patrons' musicale presented by Ojai Festivals, Ltd., on Aug. 7 on the Alvin C. Rishels' estate in Arbolada, Ojai Valley, California. Performance was given by William Steinberg, conductor, and the Los Angeles Woodwinds, and honored the 80th birthday of Florence H. R. Gorham. L. to r., Don Christlieb, bassoonist of the Woodwinds, under whose guiding spirit the work was prepared; Mrs. Alvin Rishel, the hostess; Gordon Pope, first oboist; and Mr. Rishel, host.

Outdoor Music

The Marin Music Chest had a busy summer with outdoor concerts at Forest Meadows on the campus grounds of Dominican College, San Rafael, presenting Leon Fleisher, pianist; Piatigorsky; Jussi Bjoerling and his wife, Anna Lisa; and the San Francisco Civic Ballet.

At Stanford University Herbert Jan Popper presented Scenes from Opera and conducted the Stanford Chamber Orchestra in a Tuesday Evening Series concert. Ernst Bacon, composer-pianist, and Lillian Moeller, soprano, were also heard in a recital there.

Outdoor music held sway all summer at Stern Grove, San Francisco, to audiences of over 15,000 on Sunday afternoons. William Christensen's Ballet, Arturo Casiglia's Pacific Opera Company gave artistic programs free of charge to eager audiences each week. The Players Club also staged a delightful performance of De Koven's operetta Robin Hood in this ideal setting.

Operetta Series Given by Two Los Angeles Groups

LOS ANGELES.—A series of operettas have been presented this summer by the Los Angeles Civic Light Opera Association at Philharmonic Auditorium and others offered by Gene Mann in the beautiful outdoor setting of the refurbished Greek Theatre in Griffith Park. The Civic Light Opera has brought imports in the form of Brigadoon, Kiss Me, Kate; High Button Shoes, and as an extra-season event, Finian's Rainbow. Only one original mounting was given by General Director Edwin Lester, who had Erich Korngold make an able musical revamp of The Great Waltz, in which Charles Fredericks, Dorothy Sarnoff and Melva Niles were the outstanding vocalists, with the comic chores handled by Walter Slezak, Sig Arno, Leon Belasco, Ralph Morgan and Eric Brotherson, and the dancing by Mitzi Gerber and George Zoritch. The costuming, the undefilable Strauss Waltzes, and Mr. Arno and Miss Gerber stole this show. Brigadoon proved an extraordinarily delightful lyric treat, with some very dramatic dance and action sequences, but, as in Kiss Me, Kate, the singers were not up to the music. High Button Shoes is a period take-off and seems effective only insofar as it is approached from that viewpoint. Without Jerome Robbins' choreography and the outlandish turn-of-the-century costumes (so comically touching in retrospect) it would be nothing.

The Greek Theatre shows have included Show Boat (with Charles Winninger as Cap'n Andy and Sammy White as Frank—both of the original company); Annie, Get Your Gun, in which Gertrude Niesen was just about perfect; and a vocally stunning revival of The New Moon with John Raitt, Lucille Norman (doing a fine job in her first operetta part), Ernest McChesney, John Shafer and the inimitable Sterling Holloway, whose madcap antics spiced the best Greek Theatre production of the season. Girl Crazy and Carmen Jones followed in September. C. S. H.

Louis Kaufman Finds Eight "Lost" Concertos by Vivaldi

A rare series of Vivaldi concertos have been unearthed in Brussels by Louis Kaufman, American concert violinist, according to a report in the Daily Mail of London. The eight concertos, part of 12 grouped under the title, The Struggle between Invention and Harmony, have been sought for several years by the Vivaldi Institute in Venice. Mr. Kaufman recently recorded the four known concertos of the group, I Quattro Stagioni.

When requested by Cetra Records in Los Angeles to record the remaining works, Mr. Kaufman began his search, which took him to Paris, Milan, Venice, Antwerp and finally the library of the Brussels Royal Conservatory. Upon visiting G. Francesco Malipiero (head of the Vivaldi Institute) in Venice, he was told that the first edition had been published in Amsterdam at the end of the 17th century. In Brussels Mr. Kaufman took his problem to Paul Collaer, head of Radio Flamande, who did not know where the lost opus might be, but suggested a search in the Brussels Library.

The librarian there produced five volumes, all containing orchestral and violin solo parts, there being no complete score. Among these the missing compositions were found. The parts are being microfilmed and airmailed to Malipiero, who will reconstruct the score. Mr. Kaufman plans to record the work in Turin this autumn.

Central City Produces Operetta

CENTRAL CITY, COLO.—The annual summer festival in the historic Opera House here, dating from "gold rush" days, was this year devoted solely to Johann Strauss' operetta, Die Fledermaus. The casts included Regina Resnik as Rosalinda; Adelaide Bishop, the mischievous Adele; Gabor Carelli, Alfred; Norman Kelley, Eisenstein; Clifford Harvuot, Falke; Kenneth Schon, Frank; Vera Bryner, Orlovsky, with smaller roles assigned to John Silver, Mayme Diffey, and Larry Bolton (Frosch). The English version used was by Ruth and Thomas P. Martin, while Mr. Bolton, who also served as stage director, collaborated in revamping the book. The work was conducted by Peter Herman Adler, Elemer Nagy was he stage director, and the dances were directed by Lillian Cushing.

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LOS ANGELES

Koussevitzky's Guesting in Bowl And Schoenberg Galas Featured

By C. SHARPLESS HICKMAN

Los Angeles

TWO 75-year-old musical giants—Serge Koussevitzky and Arnold Schoenberg—have ended the summer season and opened the fall term on a level of greatness.

Koussevitzky's two Hollywood Bowl programs on Sept. 2 and 3, closing the 28th season of "Symphonies Under the Stars," were a revelation of conductorial necromancy unequalled here in recent years, save by the single Philharmonic Orchestra concert led by Toscanini and the visit of the French National Orchestra under Charles Muench. In his direction of the Beethoven Seventh and Sibelius Second Symphonies on his first concert, and of the Rachmaninoff Second Piano Concerto (with Rubinstein) and Prokofieff's Classical and Tchaikovsky's Fourth Symphonies on his closing program. he inspired the musicians of the Bowl Orchestra (the Philharmonic in summer guise) to incandescent performances.

No wonder the cheers of the 7,000 who heard the first concert, and the wild 10-minute demonstration of the 20,000 at the second, were such as to equal any outburst of emotion at the Bowl within the past decade. Surely those few who had come with curiosity (it was Dr. Koussevitzky's West Coast debut) left with confirmation of his inspiration and ability to mine music in what has too often seemed an arid field when prospected by other conductors.

Schoenberg Premiere

The first of several programs honoring Schoenberg was given on his 75th birthday, Sept. 13, by the new Los Angeles Chapter of the International Society for Contemporary Music. It featured the world premiere of a short Fantasy for violin with piano accompaniment, written in contrasting sections, and played by Adolph Koldofsky (who commissioned the work), with Leonard Stein at the piano. It was, to this reviewer, somewhat of a *"pièce d'occasion,"* and seemed actually more likely to lie without, rather than within, the catalogue of the composer's most important works. Its technical demands were exceptionally difficult and by their complexity seemed actually to be of more importance than the content of the score—which was in free fantasia form, with the thematic material relatively undeveloped. Mr. Koldofsky and Mr. Stein played it superbly, and repeated it again at the conclusion of the program.

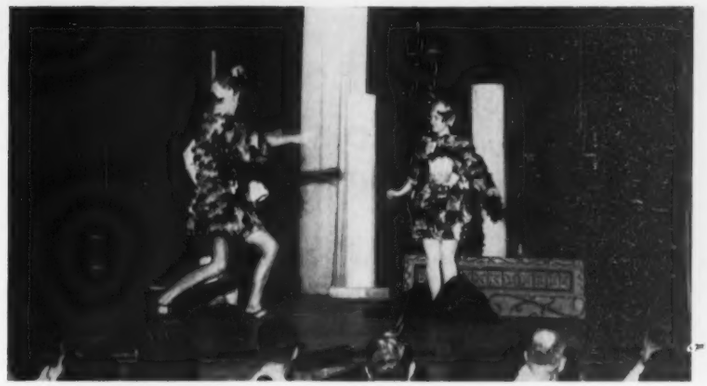
Receiving its West Coast premiere at this concert was the Ode to Napoleon Buonaparte, in its original form for string quartet, piano, and reciter. Mr. Koldofsky and Mr. Stein again participated with David Selmont, second violin; Cecil Figelski, viola; Kurt Reher, cello, and William Schallert as reciter, all under the direction of Wolfgang Fraenkel. This work, like the others at this concert, had all been prepared under the personal supervision of the composer.

Like Pierrot Lunaire, it is a masterful example of music matched to words. The performance was superb; though Schallert's voice seemed a trifle strident, its very timbre added to the sarcastic nature of the text, and his clarity of diction was remarkable.

The concert opened with the String Trio (1946), one of the most beautifully-knit works in Schoenberg's most advanced style, and one heard frequently hereabouts in the past two years. It also included exceptionally sensitive and intelligent interpretations by Scotte Sloan, baritone, of two early songs, Abschied (1897) and Der Verlorene Haufen (1906). The trio was played by Koldofsky, Figelski and Reher (the best group we have heard do the work here) and Stein accompanied Sloan in the songs. The small Assistance League Playhouse was sold out for this program, with hundreds turned away from the box-office. Nuria Schoenberg, the composer's 16-year-old daughter, represented her ailing father with a brief speech of appreciation.

More Homage to Master

The second all-Schoenberg program followed six days later, when Evenings on the Roof opened its twelfth chamber music season by offering the Second String Quartet (with soprano solo), the Cello Concerto, and Pierrot Lunaire. This program was of high calibre, and for the Quartet enlisted the services of Robert Gross and Leonard Atkins, violins; Joseph Reilich, viola; Justin Di Tullio, cello, and Olive Mae Beach in the soprano part in the two last movements. Written in 1907 and revised in 1921, this score reflects much of Schoenberg's romantic heritage, with its sustained autumnal mood, over which are laid unusual harmonic devices like the rustling of dry leaves. Miss Beach sang with lambent purity.



MAGIC FLUTE ON COAST . . . Ted Upmann as Papageno and Madeleine Bernd as Papagena in a scene from Mozart's opera given by members of the Opera Department of Los Angeles Conservatory of Music and Arts, of which Oscar Wagner is president. Performances on Aug. 19 and 20 were conducted by Wolfgang Martin, who joined the Conservatory after association with the Metropolitan Opera.

The Cello Concerto, based on a cembalo concerto by the 18th century Viennese classicist Georg Monn, was not, to us, a happy choice, for its simplicities poorly sustained the transmogrification of Schoenberg's 12-tone method. This despite the fact that Kurt Reher played it in truly virtuoso fashion—he claimed it was the most difficult score he had ever essayed.

In Pierrot Lunaire, beautifully conducted by Ingolf Dahl, with a stellar group of instrumentalists consisting of Lillian Steuber, Leonard Posella, Kalman Bloch, Guido Pettinari, Manuel Compinsky, Joseph Reilich and Edgar Lustgarten, the soloist Alice Mock, soprano, did not seem always aware of the most subtle dramatic meanings of the words, with too little dramatic declamation, and the touch of coyness she gave to the Carl Beier translation of Albert Giraud's short poems was out of place. Nevertheless, the work again impressed and proved the climactic event of a memorable concert.

From this program and other works, Julius Toldi's Music of Today series over KFWB made up four Sunday evening broadcasts also honoring the composer. A performance of his First Chamber Symphony by the Los Angeles Chamber Symphony Orchestra on Oct. 23, and an as yet unannounced selection to be played by the Los Angeles Philharmonic during its forthcoming season with other special programs, will continue the local observance of Schoenberg's anniversary.

To return to Hollywood Bowl's closing two weeks, the final week, in addition to the Koussevitzky concerts, was also marked by a huge attendance at the concert which William Steinberg conducted with Jascha Heifetz as soloist in the Tchaikovsky Concerto. The violinist was in his finest form, although the amplification played havoc when it roughened his low tones. Steinberg's accompaniment was both discreet and supporting, subservient to the soloist by virtue of the latter's over-amplification. The conductor gave a beautifully-paced reading of the Mozart "Jupiter" Symphony and a superbly colored performance of Debussy's La Mer.

The preceding week had given Izler Solomon his best conducting opportunities of the season. He made the most of them with a magnificently conceived performance of the Sibelius Fifth Symphony, Walter Piston's delightful suite The Incredible Flutist, and Arthur Benjamin's Overture to an Italian Comedy on a program featuring Jussi and Anna Lisa Bjoerling; and of William Grant Still's Archaic Ritual and Tchaikovsky's Capriccio Italian on a program presenting Ellabelle Davis, soprano, and Hazel Harrison, pianist.

Bjoerling was at his finest in the tenor aria from Turandot, and was joined by his wife—a full-voiced, clear soprano.

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BOY PIANO PRODIGY SCORES IN CONCERT ***(headline)***

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Waterbury American, Nov. 8, 1948

PIANO PLAYING OF CHILD CAPTURES AUDIENCE ***(headline)***

"Jerard Jennings, a five-year-old curly-haired genius whose piano playing finesse ranges from Paderewski to boogy-woogy, absolutely astounded an appreciative audience....A rippling cadenza in Paderewski's Minuet in G Major brought the first of many bursts of spontaneous applause for his technique. Along this line the playing of the largo movement from Chopin's 'Fantaisie Impromptu' was the high spot of the program and verged on the inspiring. How a child of Jerard's age memorized such a full program is beyond this writer's comprehension."

John Fay, Mobile Register, May 21, 1949

". . . and in five minutes there was no doubt about it—the most cold-eyed skeptic would have had to admit that this youngster was an infant phenomenon of the first rank."

Edwin H. Schloss, Philadelphia Enquirer

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CHICAGO

Concert Season Looms Large; Notables Join Music Schools

By DOSHA DOWDY

AS Chicago's 1949-50 music season opens, concert bookings in Orchestral Hall (engaged solidly from October through May), Kimball Hall, the Eighth Street Theater and Fullerton Hall are overflowing into the Civic Opera House, the Studebaker, and the Shubert Theater, where three concerts will be presented this season by the reorganized Chicago Symphony Orchestra under Leonard Keller.

Other signs of expansion musically are the increased number of chamber music organizations. There are extended and additional music series, with the Allied Arts Corporation's season under the management of Harry Zelzer listing 60 attractions. There is also a large advance sale of subscriptions to the Symphony concerts. School enrollments may exceed those of last year; and there has been an addition of new music courses and increased music faculties in various schools. Notable among the new appointments are Martial Singher (Metropolitan School of Music); Ernst Krenek (Chicago Musical College); Paul Stassevich, recently appointed conductor of the De Paul Symphony Orchestra, in addition to heading the violin department), Alexander Tcherepnine, and Georges Miquelle (De Paul University School of Music); and the Quartet in Residence of Roosevelt College School of Music (Herman Clebanoff and Morris Morovitsky, violins; Harold Klatz, viola; and Karl Fruh, cello).

October's Concert Calendar

Scheduled for the month of October, are concerts by the Chicago Symphony Orchestra, opening Oct. 6; two concerts by the Original Don Cossack chorus, Vienna Choir Boys, Artur Rubinstein, Benno Moiseiwitsch, Yehudi Menuhin, Dorothy Maynor, Muriel Kerr, Solomon, the Fine Arts Quartet, Maggie Teyte, Omega King, John Sweeney III, Margaret Davis, Annabelle Shrago and Julien Leviton (duo-pianists), Alyne Dumas Lee, Renan de Camp, George Newton, John Marcellos, and the winners of the children's contest of the Society of American Musicians, to be heard on Friday evening, Oct. 1, in Kimball Hall.

Pro Musica Trio Series

The series of 6 morning concerts in the Ambassador East hotel ot be given by the Pro Musica Trio, and sponsored by the Chicago Chamber Music Society, will open on Wednesday morning, Oct. 12. A second series to be presented in Fullerton Hall by the Pro Musica Trio will open Nov. 30.

Bertha Ott's Season

Bertha Ott, who again will present Dame Myra Hess, English pianist in Orchestra Hall recital Sunday afternoon, March 19, will open her season with a recital by Alyne Dumas Lee, Negro soprano at Kimball Hall Sunday afternoon, Oct. 9. Other bookings include recitals by winners of the children's contest of the Society of American Musicians, Renan de Camp, Russel Stepan, Robert Brink, Walter Robert Paganini String Quartet, Helen Alexander, Eunice Podis, Richard Veleta, Lydia Pohl Veazie, Juanita Brumfiel, Stuart Fastofsky, Sylvia Saboni, Ripon College Choir, Mary Treckelo, and Dorothy Walters, all in Kimball Hall; and Perry O'Neal and Chester Barris, in Fullerton Hall.

Nancy Carr's Activities

Nancy Carr, who with Lauritz Melchoir, was guest star of the Chicagoland Mosic Festival, was heard by 95,000 music lovers at Soldiers' Field, Aug. 20 in Depuis le Jour from Louise.

Miss Carr's radio show, The Enchanted Hour, was moved to Sunday night, 7:30-8 p.m. on Sept. 25. She inaugurates the Chicago Theater of the Air's 10th season over WGN Mutual 9-10 p.m. on Oct. 1, starring with David Poleri in The Student Prince. On successive shows during October, Miss Carr will star with Thomas L. Thomas in My Romance (Oct. 8), and with Richard Tucker in La Boheme, Oct. 15.

Other October engagements include recitals at Monmouth College, Monmouth, Ill., State Teachers' Meeting at Minot, N. D., in joint recital with Robert Speaker; Nineteenth Century Club, Oak Park, Oct. 3; Rogers Park Women's Club, and a guest appearance at the opening meeting of the Conference of Club Presidents and Program Chairmen, at the Sheraton Hotel, Oct. 6, featuring a report on the recent Chicagoland Music Festival.

Helen Kettner Opens Concert Season

Helen Kettner, pianist, has just returned from California where she did intensive coaching with Egon Petri previous to beginning her concert season. Miss Kettner will be presented in recital by the Nineteenth Century Club, Oak Park, Nov. 19.

Recent engagements include solo recitals at the Edgewater Beach Hotel; at Elmhurst College, where she has been re-engaged; in West Virginia, and in joint recitals with Audrey Paul, on the Fine Arts Series in Elgin, Ill.

Cara Verson Returns

Cara Verson, who recently returned from a holiday in Provincetown, on Cape Cod, Mass., will be located in studio 616, Fine Arts Bldg., on Thursday of each week instead of her former studio. She will be available, when not on tour, for coaching modern repertoire, modern technic and Principles of Piano Playing as taught by Tobias Matthay of London, England, of whom she was a student.

Miss Verson has added many new compositions to her modern repertoire, some of which she will play on tour.

Myron Carlisle's Appointments

Myron Carlisle, baritone, has been appointed to the faculty of Elmhurst College, as teacher of singing and director of the Men's Glee Club. Mr. Carlisle will continue concert and oratorio activities.

AMC Issues Sound Film

As a guide to local organizations interested in fostering music, the American Music Conference, Chicago, has prepared a sound slidefilm in color called Moving Ahead with Music. The film will be available on a free loan basis to all local groups, such as parent-teacher organizations, service clubs, women's clubs, veterans' organizations and others. The film and accompanying recording will operate with any standard 35-mm. sound slide projector.

OPENS NEW STUDIO . . . Rhea Shelters, accompanist and coach, in her new headquarters in the Kimball Building, Chicago, is seen coaching the baritone, Louis Sudler, in the title role of Elijah, to be presented in Orchestra Hall by the Apollo Club under Edgar Nelson. Miss Shelters has furnished accompaniments recently, in addition to Mr. Sudler, for Vivian Della Chiesa, Richard Tucker, Lucille Manners, George Czaplicki, Miriam Stewart, Andzia Kuzak, Giuseppe Valdengo, and for the Illinois Opera Guild Concerts. (Photo by Kaufmann and Fabry.)

Lyon & Healy Marks Its 85th Anniversary

CHICAGO.—Lyon & Healy marked its 85th anniversary on Monday, Sept. 12, with the unveiling of the modernized ground floor of its main store at the "Music Crossroads of the World" (Wabash at Jackson). Present at the ceremony were the son and daughter of Patrick J. Healy, founder of the store—Augustine Healy of New York, and Mrs. Stuysevant Peabody, Sr., of Chicago—many notables in civic affairs, business and the music world.

Other highlights of the week-long observance were an evening of chamber music by the Fine Arts Quartet in the new first floor salon of Lyon & Healy's; personal appearances of Richard Tucker, Porter Heaps, and others; and the arrival of two 60-year veterans of "Music Row," Edward Fitzmaurice and John Burns, in 19th century costumes and riding in an ancient phaeton! Mr. Fitzmaurice's 51 years in the sheet music department, which he has headed for many years, has enabled him to watch the development in public taste in music. "During the first 20 years," stated Mr. Fitzmaurice, "people wanted sentimental music. The Spanish-American war inspired Break the News to Mother—the Victorian influence was responsible for Love's Old Sweet Song. Musical shows were not sophisticated, as they are today, and there was less intelligence in skill and musical creation. Instruments most popular in those days included the mandolin, and mandolin music imported from Italy had a large

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sale. More people, relatively, studied the orthodox instruments such as the violin and piano. There was far less attention than there is today to the brasses and woodwinds. The accordion was practically unknown, although there were some concertinas, while the guitar was very popular.

Changes in Taste Marked

"Significant musical events of the early days were the series of concerts given on the lakefront by Theodore Thomas; and David Henderson's spectacle based on the fairy tale of The Crystal Slipper.

"Musical taste has developed a great deal since then, on all levels. A larger percentage of people buy sheet music now than in the early days. Radio and records have broadened the market for sheet music, by making people increasingly conscious of good music.

"Today there is a widespread interest in symphonic music, and the appreciation of music has grown along with the development in performance standards. Music now is recognized as a basic subject in schools, and more children are studying music and buying sheet music." The Chicago Metropolitan area, Mr. Fitzmaurice stated, has the best school bands in the world.

Milwaukee Series Presents U. S. Artists to Throngs

MILWAUKEE, WIS.—Paid attendance at the "Music Under the Stars" concerts in Washington Park's Temple of Music dropped to 37,000 as compared with 46,000 in 1948 and 77,000 in 1947, and set off a county-wide discussion.

Consensus of public opinions seemed to be well summed up by Raymond Mitchell, prominent local music leader: "Sam Basan, County Recreational Director, and the Park Commission are doing a splendid job of democratizing music here and the plan to enlarge and develop the orchestra, giving out the solo spots to American aritsts, was notably successful this summer, which disclosed the best programs musically so far in Washington Park's Temple of Music."

Owing to the diligent year round weekly rehearsals under the patient and expert baton of Jerzy Bojanowski, which a county appropriation provides now, the orchestra presented programs that won the enthusiastic approbation of public and critics.

The soloists also were acclaimed. They were Eileen Farrell, Walter Cassel, Winifred Heidt, Lawrence Winters and Camilla Williams; Polyna Stoska, Eugene Conley, Thomas L. Thomas, Eugene List and Carroll Glenn.

Since Mr. Basan estimates the county's loss will be no more this year than last year's deficit of $25,000, he is prepared to continue the policy of building up a fine symphony orchestra for Milwaukee County and giving worthy American musicians a hearing. Among these are several young instrumentalists who have qualified for membership in the orchestra.

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Ganz Visits Sibelius in Finland; Sees Schweitzer After 50 Years

Rudolph Ganz made a (literally) flying trip to Europe, from Aug. 6 to 20. Landing in Zurich, his native city, after 24 hours in the air, he spent nine days with his three brothers and their families on Lakes Zurich and Thun. He also became closely reacquainted with his twelve-year-old grandson Rudi III, whom he had not seen for eleven years. Young Rudi played charmingly some of the Animal Pictures composed by his grandfather.

On Aug. 17 Dr. Ganz flew to Helsinki where his son Roy is accredited to the government of Finland as Minister from Switzerland, though he was born in Chicago.

A call at Jean Sibelius' home in the woods some twenty miles inland from the capital was a highlight of the trip. Dr. Ganz reports that the eighty-four-year-old master carries himself nobly

SWISS INTERLUDE . . . Rudi Ganz III with his grandfather, Rudolph Ganz, noted pianist, conductor and president of the Chicago Musical College, at Prof. Paul Ganz's home near Thun, Switzerland. Dr. Rudolph Ganz returned to Chicago to resume his activities there with the opening of the fall season.

and showed warm cordiality. He was much interested in Ganz' "reminiscing" about the decision he had to assume when, in the spring of 1900, Dr. Florenz Ziegfeld made him an offer to come to Chicago Musical College, but his mentor and teacher, Ferruccio Busoni, insisted (without success) that he accept the position as head of the piano department at the Helsinki Conservatory of Music.

The return voyage via Copenhagen and Glasgow was as perfect as the trip over. Dr. Ganz rented a Plymouth upon his arrival in Zurich, and therefore is unable to tell how well or how poorly the railroads function in Europe. "The view of the Alps in their eternal beauty —be it from far away or from close by—has not altered," he says.

Renews Friendship with Schweitzer

Prior to this European jaunt, Dr. Ganz renewed acquaintance with Dr. Albert Schweitzer when the latter was guest of honor at a luncheon in Chicago given by Mrs. Charles S. Clark, president of the Conference of Club Presidents and Program Chairmen, comprising clubs from Illinois, Indiana, Michigan and Wisconsin. Dr. Schweitzer and Ganz were fellow students at the Strasbourg Conservatory and had not seeen one another in some 50 years. Dr. Ganz gave Dr. Schweitzer an affectionate tribute in his address at the luncheon and also played for the guests four Preludes by Debussy.

Owing to the large number of women eager to talk with Dr. Schweitzer, Ganz was compelled to leave without the extended conversion they had planned. However, a welcome missive was received from Dr. Schweitzer, accompanied by a signed photograph of an unusually fine bas-relief made by a New York artist, Louis Mayer. The letter expressed Dr. Schweitzer's thanks for the tributes in the address and recalled with warm memories their days together in Alsace.

Gary Graffman Winner Of Leventritt Award

New York-born pianist Gary Graffman, who will be twenty-one years old next month, is the winner of the tenth annual contest of the Edgar M. Leventritt Foundation. His award will not only be the customary appearance with the New York Philharmonic-Symphony, but engagements with the Cleveland Orchestra, the Buffalo Philharmonic and possibly other major orchestras, offered for the first time this season to the Leventritt prizewinner. Mr. Graffman will be heard with the Philharmonic-Symphony on Feb. 25, under Leonard Bernstein.

The Leventritt competition was open this year to both pianists and violinists between the ages of 17 and 25. Out of 77 applicants, 46 were heard in auditions: 18 violinists, no one of which qualified for the award, and 28 pianists. The judges were Lillian Fuchs, Robert Goldsand, Eugene Istomin (who won the Leventritt Award in 1943), Arthur Judson, Nadia Reisenberg, Alexander Schneider, Rudolf Serkin and George Szell.

Vienna Plans Revivals and Festival

VIENNA.—The Vienna State Opera will add several works to its repertoire this season, including Gluck's ballet Don Juan and Richard Strauss's Josefslegende. A new production of Die Meistersinger will be conducted by Clemens Krauss. Verdi's Falstaff and Trovatore and Weber's Oberon are scheduled for later in the year. Ljuba Welitch will appear in Tosca.

In the chamber music field, the Vienna Society of the Friends of Music has announced a Bach Festival to be held here from June 1 to 15, 1950. Special excursions will be conducted to Austria's great musical shrines, such as St. Florian, Eisenstadt, Melk in the Wachau and Baden-bei-Wien.

Dean Dixon to Conduct in Paris

Vladimir Dukelsky (Vernon Duke), who recently returned from Paris on the SS. America, has arranged for three symphonic concerts to be conducted in Paris by Dean Dixon, American conductor. The first of these will take place on Dec. 5 when Mr. Dixon will conduct the Radio-Symphonique Orchestra in the Champs-Elysées Theatre. The second will be given on Dec. 13 with the orchestra of the Société des Concerts du Conservatoire in the Salle Pleyel. Maurice Bialkin will be the soloist in Dukelsky's Cello Concerto, and the latter's Third Symphony will be premiered.

Dutch Engineer Proposes Novel Notation System

A recent arrival in the United States is Cornelis Pot, a Dutch electrical engineer, who has devised an original system of notation called Klavarskribo. The system has been in use, he relates, in some schools in Holland since 1932, and has been known in England since 1936. The new music notation is written on vertical staff lines, the heaviest of which represent the black keys, and are spaced as on the piano. Notes are represented by circles, from top to bottom, line values given by the distance between them. White notes are played on white keys, black ones on black keys. Stems for the treble notes are on the right, and those for the bass notes on the left, of the lines. There are no accidentals. The measures are shown by horizontal cross lines, and the chief beats marked by numbers. The inventor has also produced a machine that can be attached to the piano so that, when a performer depresses the keys, the sounds can be printed in his new notation.

Chicago Piano Teacher Passes

Earl Blair, 65, pianist and teacher, died recently in Chicago. Born in Bloomington, Ill., he was a pupil of Allen Spencer at the American Conservatory of Music for many years, and also studied with Harold Bauer in Paris. Mr. Blair became a member of the American Conservatory of Music piano faculty in the fall of 1903, where he taught until a few months before his death. He was a member of the Cliff Dwellers and the Arts Club.

A Correction

Due to a slip of the printer, the name of Louis Sudler, baritone, was misspelled in the September issue of Musical Courier in listing this artist among the season's Grant Park soloists. Mr. Sudler appeared in the roles of Sharpless, The American Consul, and Germont Sr. in complete concert versions of Madame Butterfly and La Traviata, directed by Erich Leinsdorf and Paul Breisach, respectively.

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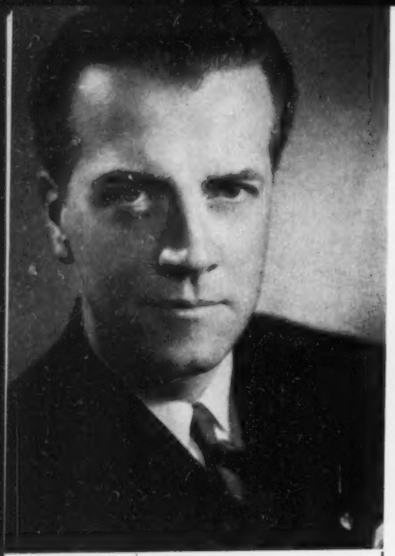

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The Jersey Journal, Jersey City, N. J.

"John Herrick's baritone has both richness and authority." (Verdi Requiem.)
The Boston Herald, Boston, Mass.

"The singing of John Herrick, who had the role of the Sailor, was superb in every way." (Children's Crusade—Pierne.)
The News Sentinel, Fort Wayne, Ind.

"Mr. Herrick, in the name role, maintained throughout the evening a high standard of vocal art, and displayed a sure understanding of oratorio style." (Elijah—Mendelssohn.)
Elizabeth Daily Journal, Elizabeth, N. J.

"Mr. Herrick's voice was clean, warm and always handsomely delivered." (Cross of Fire—Bruch.)
Pittsburgh Post Gazette, Pittsburgh, Pa.

"All of the soloists sang admirably but the most accomplished vocalism heard was offered by John Herrick . . . his contributions being especially worthy of remark." (Mahler's Eighth Symphony.)
New York Times, New York, N. Y.

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Stabat Mater—Rossini

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Cleveland Plans Active Year; "Pop" Concerts Win Success

CLEVELAND. — In announcing the complete programs for the concerts of the 32nd season by the Cleveland Orchestra, under the direction of George Szell, tribute is being paid to the 200th anniversary of Bach's death; the 125th anniversary of Bruckner's birth; and the 200th anniversary of Goethe's birth (to be honored by performances of Liszt's Faust Symphony and Wagner's Faust Overture). Two pairs of concerts have been added to the season, making a total of 24 pairs. All except six of these will be conducted by Mr. Szell. Mr. Ringwall is to lead three, with guest conductors Bruno Walter, Mitropoulos and William Steinberg presiding over the remaining three. The soloists include four artists making their Cleveland debut: Clifford Curzon, Eugene Istomin, Byron Janis, pianists, and Szymon Goldberg, violin. The orchestra is planning four weeks of touring, including a Carnegie Hall appearance in February.

After a sabbatical year, Mrs. Emil Brudno is again entering the managerial field and is concentrating her efforts on offering new talent to this city. The pianist Solomon, is making his first appearance here. Others to appear are Lecuona and his Spanish group; Tropicana with Talley Beatty and her dance group; Frances Magnes, formerly of Cleveland, violinist; the Hortense Monath Quartet, and Eleanor Steber, "Met" soprano. Adding this series to the unreserved seat course of the Civic Concerts and the Bernardi Course of 14 top attractions, the coming season should prove a highly enjoyable one.

A pre-season event was the annual series of the Cafarelli Opera Company, presenting for the first time in Cleveland La Sonnambula at Masonic Hall on Sept. 25. Ernesto Barbini conducted, and the principal rôles were sung by Vanna Doglio, soprano; Costanzo Gero, tenor, and Raymond Petrich. The chorus was trained by Miss Cafarelli, who directed all rehearsals.

The Bernardi Course is divided into two sections: eight events are to constitute the course proper, offering the Charles Wagner Opera Company in Cavalleria and Pagliacci; Italo Tajo; Ballet Theatre; Ljuba Welitch; the Philadelphia Orchestra with Eugene Ormandy; Vronsky and Babin; Heifetz; and Myra Hess. The extra attractions are: Elena Nikolaidi; Horowitz; Ballet Russe in three performances, Oscar Levant and two Ballet Theatre performances.

An extensive Fall Festival by the Cleveland 500 will extend over six weeks, to Nov. 20, and present such favorites as Song of Norway, Vagabond King, Naughty Marietta, Chocolate Soldier, Student Prince and Carmen Jones—each operetta playing an entire week, with stars of stage, screen and radio as guests. All performances are directed by Isaac van Grove.

Summer "Pop" Concerts

The hottest summer within memory was also distinguished by the longest season of Pop concerts under the baton of associate conductor Rudolph Ringwall. The 22 events, held as usual in the garden setting of Public Auditorium on the shores of Lake Erie, offered a medley of symphonic and lighter classical fare. The outstanding feature was the appearance of a great number of Cleveland artists, some in their local debut and many others of national repute. Rating two appearances this year was Eunice Podis, featured soloist for the eleventh consecutive time. In an all-Gershwin program she performed the Concerto in F and the Rhapsody in Blue with rhythmic sway, plus the intellectual approach of her classical repertoire. For her second appearance she played Rachmaninoff's Paganini Variations most effectively. Making their debut at these concerts were Dorothy Humel, gifted young pianist, who has been on tour for several seasons in recitals for schools and colleges. She chose the Grieg Concerto for her local orchestral debut and scored a success. Another young Cleveland debutante was Gloria Godfrey, soprano, who had previously appeared here in recital; she sang Vissi d'Arte from Tosca and Mi chiamano Mimi from Boheme, in addition to other songs of semi-classical nature. Her fine voice and dramatic rendition found the audience enthusiastic. Concertmaster Ernest Kardos was heard in a fine performance of the Bruch G Minor Concerto.

Cleveland soloists also included the noted Beryl Rubinstein in a scholarly rendition of the Emperor Concerto; and somewhat of a surprise was Arthur Loesser's romantic performance of the Liszt E flat Concerto. All artists were showered with applause and were gracious with encores. Among ex-Clevelanders, foremost was Tossy Spivakovsky, whose superior art was applied to a stirring reading of the Tchaikovsky Concerto, and Boris Goldovsky, lending charm and tradition to the ever-youthful Schumann Concerto. Almost sold out houses heard Larry Adler and Alec Templeton; the duo-piano teams of Whittemore and Lowe and of Morley and Gearhart proved immensely popular. Fine vocal art was displayed by Vivian della Chiesa, Charles Kullman and Martha Lipton; Frances Yeend, Nan Merriman, Christopher Lynch and Mac Morgan rounded out the list of guest artists.

ROSE WIDDER.

NFMC Awards Prizes to Six Young Composers

The seventh annual Young Composers' Contest of the National Federation of Music Clubs recently made six awards. Lochrem Johnson, 25, of Seattle, born in Davenport, Ia., and a former student at the University of Washington, won first prize in Class One ($100) for his Sonata Breve and first prize in the Class Two competition ($50) for his Chaconne for piano. Walter Aschaffenburg, of West Hartford, Conn., a naturalized American citizen and a student at Oberlin College, was awarded second prize in the chamber music awards ($50) for his Movement for String Quartet. Peter Easley, 22, of Albuquerque, N. M., student at the University of New Mexico, won second prize ($25) in the keyboard works contest.

Harold Earl Cook, Jr., 25, of Owego, N. Y., a student at Syracuse University, captured first prize in the choral division ($50) for his composition, Sleep. Charles Strouse, 21, of New York City, a pupil of David Diamond, won the second prize ($25) with his choral work, Captain Kidd. Dr. Francis J. Pyle, of Drake University, chairman of the contests, said there was a total of 64 entries from 33 states.

Judges were Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y.; George F. McKay, professor of music at the University of Washington, and Burnet C. Tuthill, director of music at Southwestern College, Memphis, Tenn.

American Symphony League Holds Illinois Meeting

At the recent annual meeting of the American Symphony Orchestra League executive committee at the Hotel Moraine in Highland Park, Ill., plans were formulated for the coming year. Expansion of services to community orchestras will include establishment of a national speakers' bureau to serve interested orchestras in an advisory capacity. The News Letter, official publication of the league, will be issued every two months instead of quarterly, and handbooks on orchestra work will be published, the first being a directory of symphony orchestras sponsored by educational institutions throughout the nation. The league, a non-profit organization, voted to go on record as backing the movement to abolish the 20 per cent federal tax on orchestra admissions. State chairmen for the league are being selected for each of the 48 states.

Executive committee members in attendance were Arthur Bennett Lipkin, president of the league, and conductor of the Birmingham (Ala.) Symphony; Helen M. Thompson, secretary-treasurer of the league and manager of the Charleston (W. Va.) Symphony; regional vice-presidents of the league: Mrs. Julian B. Batton, former president of the West Shore Symphony of Muskegon and Grand Haven, Mich.; Virginia Morgan, solo harpist, San Francisco Symphony; Emma Roderick Fisher, former president of the Boston Civic Symphony, and executive committee members Alan Watrous, manager of the Wichita (Kan.) Symphony, and A. H. Miller, manager of the Duluth (Minn.) Symphony.

The 1950 meeting will be held at Wichita, Kan., in June, with Alan Watrous as convention manager.

Leopold Returns to New York

Ralph Leopold, pianist, returned to New York to resume his concert work and teaching, Sept. 15. Prior to vacationing Mr. Leopold appeared as guest artist with the Brooklyn Chamber Music Society in Mendelssohn's Piano Quartet No. 3, and at West Point Military Academy, under the direction of Capt. Francis Resta, playing the Concerto in D minor by Rubinstein. He gave three performances of his lecture-recital on Tristan and Isolde at New York University; and another on Parsifal in Pelham, N. Y.; also a series of seven lecture-recitals on Wagner's Ring in Scarsdale, N. Y., the first devoted to Das Rheingold, and two each to Die Walküre, Siegfried and Götterdämmerung, in which he played his concert transcriptions of many important excerpts.

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BOSTON

Munch Announces Plans to Mark Symphony Hall's 50th Season

By JULES WOLFFERS

Boston

AT his first interview here as conductor of the Boston Symphony Orchestra, Charles Munch showed himself to be an affable, approachable person, without the slightest pretense of pose, and with a warm humanity that completely won over the roomful of critics and reporters. At first somewhat shy and nervous at the prospect of being questioned in a language which still has its difficulties for him, Mr. Munch soon warmed up to dispense with the interpreter and answer himself in a piquant Anglo-Gallic mixture that carries a punch and a point.

About his own activities, the conductor was most reticent, nor would he be drawn into any discussion of the relative merits of European and American orchestras, remarking only that it is always a matter of *"l'esprit."* He must possess plenty of that quality himself, for in a recent poll of 10,000 women readers, taken by the Parisian periodical Elle, he placed second only to Winston Churchill, the question being, "With what man would you most like to have lunch?" More to the point, however, is the poll the conductor won in Boston from a somewhat smaller group of voters than 10,000—the question being, "What man would you most like to see every Friday afternoon?"

Novelties for Symphony

Mr. Munch (pronounce it Moonch, at least, this is close enough) has some very definite plans for the year ahead. For the opening of the 69th season on Oct. 7, he will celebrate the 50th anniversary year of Symphony Hall with the same program with which Wilhelm Gericke opened the subscription series in 1900. The list includes Handel's Fourth Organ Concerto, to be played by E. Power Biggs on the new Aeolian-Skinner organ which was built and installed this summer to replace the original organ, now retired after fifty years honorable though infrequent service. Another work of anniversary significance is Beethoven's Missa Solemnis, to be played at a Pension Fund concert. It was with this that the hall was dedicated on Oct. 15, 1900, in a special concert. A third major choral work to be heard is Joan of Arc at the Stake, by Honegger, in its initial Boston performance.

Mr. Munch plans to present works by the Americans Barber, Copland, Piston, Wagenaar and others. A Poulenc Concerto is to be premiered here with the composer as soloist. Walton's Symphony will receive its first Boston hearing, as will several other works. In older music and revivals the orchestra will play Bach's Art of Fugue in the orchestral transcription by Ernest Munch, some Rameau, in Saint-Saens' translation, and other interesting, seldom-performed pieces.

Guest Conductor and Soloists

Only one guest conductor is announced, Leonard Bernstein, who will appear in all of the four Boston series. Associate Conductor Richard Burgin will also lead the orchestra for two weeks, leaving twenty weeks of work for Mr. Munch in the Hub, together with tours and series in other cities. In addition to the usual New York, Brooklyn, Providence and Cambridge series, the orchestra will appear in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing, Toledo, Newark, New Haven, Hartford, Washington, New Brunswick, Philadelphia, New London and White Plains.

The announced list of soloists include the pianists Byron Janis, Francis Poulenc, Robert Casadesus, Nicole Henriot; the duo-pianists Whittemore and Lowe; violinists Ginette Neveu, Isaac Stern, Zino Francescatti and Ossy Renardy; and the cellist Raya Garbousova. Other assisting artists will be announced later.

Mrs. Munch is the tenth conductor of the Boston Symphony and the third native of France to hold that position, the others having been Henri Rabaud and Pierre Monteux. Mr. Munch will have the mournful honor of memorializing his recently deceased compatriot, Rabaud, and will also commemorate Richard Strauss.

Announcement of a special concert to benefit Albert Schweitzer's work in Africa brings to light the interesting information that Mr. Munch is a brother-in-law of the celebrated doctor-musician-missionary, both being natives of Alsace.

There is only one new appointment to the orchestra personnel this season. Theodore Brewster, of Boston, joins the bassoon section. In the office, the appointment of Norman Shirk as assistant manager is announced. Mr. Shirk comes here from a similar position with the Philadelphia Orchestra.

New England Notes

A late August three-day MacDowell Colony Music Festival at Peterborough, N. H., presented Beveridge Webster, pianist; and Dika Newlin, Thomas Matthews and Irving Fine, a trio of composer-pianists. Mr. Fine's Music for Piano was particularly well received, as was the performance of Mr. Webster.

Another summer's-end program was an interesting choral concert given at Boston University Hayden Memorial Hall with Warren Freeman, Dean of the College of Music, and Herbert H. Silverman, sharing conducting honors. One of the soloists was the daughter of President Daniel L. Marsh of Boston University, a young soprano who shows considerable promise.

At the Esplanade in the Hub, Sayard Stone directed his Veterans Symphony Orchestra through a light program, with Arlen Stone, soprano, and Jay Sheldon, composer-pianist, as soloists. A large audience was present.

Boston University Events

We do not usually report on private programs, but the work of Roland Hayes at the opening assembly of the Boston University College of Music at the new John Hancock Hall was so outstanding that it must be mentioned. In his entire list, Mr. Hayes brought a spirit to all his offerings that became almost a tangible presence beside him on the platform. Pianist Reginald Boardman was even more impeccable in his assistance than usual. Those present will regard this concert as a most suspicious beginning to season '49-50.

Also at the Boston University college of music, Francis Findlay, head of the department of School Music at the New England Conservatory of Music, has been named conductor of the University Orchestra. A former member of the Boston Symphony, he was musical director of the Eastern Music Camp, guest conductor at the National Music Camp, and has been conductor of musical organizations both in this country and in Europe.

ASSUMES HUB BATON . . . Charles Munch, in a candid unposed shot, as he looks to the orchestra while rehearsing. The conductor opens his first season as Boston Symphony Conductor on Oct. 7. (Photo by Geoffrey Landesman, Cleveland.)

Detroit's Two Opera Groups Plan Series

By Marion Gerhardt

Detroit

For the seventh season the Detroit Grand Opera Association is sponsoring the Philadelphia LaScala Company in nine performances in the Masonic Auditorium, Oct. 3 through 9. A group of about 50 business firms and individuals each year brings the company for a series, augmented with artists of international note, some from the Metropolitan. Bidu Sayao and Giuseppe Di Stefano are cast in Traviata and Boheme;Patrice Munsel will appear in Rigoletto and Barber of Seville, with Salvatore Baccaloni as the Barber; Bruna Castagna sings the title role in Carmen, with Kurt Baum as Don Jose. Herva Nelli and Jan Peerce are to be heard in Tosca and Nelli, Baum and Castagna in Aida. From the interest displayed, the auditorium, which seats 5,000, will be sold out for many performances.

"Demi-Tasse Opera"

The Detroit Opera Society, a nonprofit organization, announces a new venture, the Demi-Tasse Opera, which opens Nov. 4 with Weill's Down in the Valley. The opera is to be given at several local theatres owned by the Krim Brothers and is to be double-billed with an art film. The Demi-Tasse season plans three performances a week for six weeks. Several Menotti operas as well as the Bach Coffee Cantata are now in rehearsal under the direction of Valter Poole and Haig Yaghjian.

Sixty members of the Michigan Federation of Music Clubs attended the Music Federation Day meeting at the National Music Camp, Interlochen, Mich. Winners of the National Federation of Music Clubs awards are Julia Mashburn, Bay Minette, Alabama; Rodman Rhodes, Des Moines, Iowa; Marjorie Keeler, Marion, Ohio; Pauline Harris, Flint, Mich., and Jack Beyers of Marquette, Michigan.

Concert Forecasts

The Nellie Watts Concert Series announces the following events to be presented at the Scottish Rite Auditorium: Carol Brice, contralto, Nov. 13, Tally Beatty and the "Tropicana" dance group, Dec. 8, and Eugene Haynes, pianist, March 26.

The Detroit Council of Beta Sigma Phi announces it is presenting the Leonard Smith Concert Band with Freda Draper, contralto, as soloist, in a concert, Nov. 18, in the Masonic Temple. The proceeds will aid the charities fund of the sorority, which this year goes to the United Foundation Fund of Detroit and the Cancer Fund.

Symphonic Band Popular

The Detroit Federation of Musicians Band with Leonard Smith conducting completed a nine weeks' season of 45 programs at the Music Grove in Belle Isle. Some 380 works by 135 composers, including several premieres, were performed. The band played to record attendance this year. Smith conducted the fourth annual music memory contest, which has proved an *al fresco* music appreciation course in miniature. Soloists were selected from the players' own ranks, together with the eleven vocalists who won a contest.

With the Artists

Georges Miquelle, cellist, has returned to Detroit after a vacation in the west. His concert season, opening in October, will take him to the Peabody Conservatory for recital and appearances with the Chicago Business Men's Symphony Orchestra; he will continue his Sunday afternoon broadcasts with Mischa Kottler over Station WWJ, and will divide his limited teaching time between his Detroit studio and the De Paul University in Chicago. During June, Mr. Miquelle joined Joseph Gingold, Frank Houser, Ferenc Molnar and Max Lanner in presenting six chamber music concerts in Albuquerque. . . . Rose Suzanne der Derian spent a portion of the summer in New York coaching with Frantz Proschowski, and returned to Detroit for an appearance with the Detroit Symphony Players on the summer series at the State Fair Grounds. She will appear with the Philadelphia LaScala Opera as Micaela in Carmen in Detroit, and will leave here at the end of October to fill engagements in Chicago and Boston.

Mayer for Venezuela Orchestra

Thomas Mayer, formerly of the musical staff of the Metropolitan Opera, has been appointed musical director of the Symphony Orchestra of Venezuela. Mr. Mayer conducted a performance of Tristan and Isolde in Caracas last November.

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WITH THE ORCHESTRAS

Reichhold, Krueger Withdraw From the Detroit Symphony

DETROIT.—The Detroit Orchestra, Inc., abandoned plans on Sept. 13 for a 1949-50 season. The announcement came at the end of a meeting of the board of directors, at which Henry H. Reichhold, principal supporter of the organization for several years, announced his resignation. The way was, however, open for others to organize a season if they should so desire.

Dr. Karl Krueger, conductor of the orchestra during the period of Mr. Reichhold's sponsorship, had resigned a few days previously.

The announcement of the board stated: "The board of directors unanimously voted not to present a 1949-50 concert season. It was stated that the way is now clear for any other group in the city to put on a concert season if possible without interference or competition from the Detroit Orchestra, Inc."

Mr. Reichhold, who retained the presidency of the latter corporation, parent of the orchestra, read a telegram from James C. Petrillo, president of the AFM, in which he said: "Regret difficulties of Detroit's Symphony Orchestra and hope that a season for 1949-50 can be arranged. Am advised you withdrew your previous offer of sixteen weeks at $85 per week minimum salary some time ago. I cannot in good conscience advise the Detroit musicians to accept less than they received last season, as their wages and conditions and length of season were already considerably under the standards of other major symphony orchestras in this country."

Future Plans Uncertain

It is hoped that the remaining interested parties will now be able to join forces, organize anew and present a season of symphony concerts with guest conductors. The orchestra is too fine an instrument of culture to be allowed to lie dormant for a year and if other cities are able to work out their symphonic troubles and come through with good orchestras, then Detroit can surely do the same.

The city will not be without symphonic music this season as there will be concerts by five visiting orchestras at the Masonic Temple, in addition to performances by local groups including the Detroit Little Symphony Orchestra, the Scandinavian Symphony and the Women's Symphony Orchestra.

The Detroit Little Symphony, which performs without a conductor, is presenting a series of four concerts this season in the Art Institute Auditorium. Soloists for the opening concert are all members of the orchestra and for the second, third and fuorth concerts the soloists will be Paul Doktor, violist; Katja Andy, pianist; and Bernhard Heiden, harpsichordist and composer.

M. G.

Krueger to Head New Orchestra in N. Y.

Dr. Karl Krueger on Sept. 11 announced that he would become music director and conductor of a newly established ensemble, the American Arts Orchestra of New York. His statement outlined the aims of the new group, which is to employ players born or trained in America. He said that it would begin operations in January, 1950, and that in the meantime he "had many things to do," including finishing a book, Behind the Podium, fulfilling engagements with European orchestras, and choosing the personnel for the new orchestra, which will be backed "by interested music patrons," who do not wish to be known as yet.

Concerning his departure from Detroit, Dr. Krueger said that he "had wanted to withdraw last winter but remained in deference to Mr. Reichhold's request." He added, "I shall keenly miss our great symphony audience in Detroit," but said that he did not wish to continue "combatting . . . intrigues."

Mr. Reichhold said that Dr. Krueger's resignation had been "a great shock to him."

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Stokowski Opening Philharmonic

The seasonal opening concerts of the New York Philharmonic-Symphony will take place on Oct. 13, 14 and 16 under Leopold Stokowski's direction. He leads the orchestra during the first eight weeks, and in an additional fortnight in the spring.

During the third week he will present the first performance by this orchestra of the Wood Dove Scene from Schoenberg's Gurrelieder, with Martha Lipton as soloist.

The first concert of the Elementary Series in the Young People's Concerts takes place on Saturday morning, Oct. 22, in Town Hall, Igor Buketoff conducting.

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"Philadelphia Orchestra Week" Set by Mayor

Mayor Bernard Samuel issued a proclamation designating the first week of October as "Philadelphia Orchestra Week," in honor of the 50th season of that organization. In his message, the Mayor called the attention "of all citizens to the importance of their orchestra in this community" and urged "their support that it may retain its supremacy."

Eugene Ormandy, the conductor and musical director, returned in the latter part of September after a summer in Switzerland following the orchestra's British tour last Spring.

He also conducted two concerts by the Stockholm Symphony and one by the Copenhagen Philharmonic Orchestra.

The season opens on Oct. 7, 8, and 10. The first program lists a Bach transcription by Mr. Ormandy and a work by Arnold Schoenberg in honor of his 75th birthday. The program is to be repeated at the season's first concerts in New York, Washington and Baltimore.

Marking the Goethe bicentenary, the Philadelphia Orchestra will offer a special program on Oct. 14 and 15. Richard Hale as narrator, and the University of Pennsylvania Choral Society, trained by Robert Elmore, appear with Theodore Brandon, soprano, and David Lloyd as soloists. Three programs will be devoted to works of Rachmaninoff, Strauss, and Tchaikovsky. A special anniversary program on Nov. 16, with William Kapell as soloist, will repeat the Orchestra's first program in 1900. A four-day Beethoven Festival is scheduled as a post-season attraction in May, when all nine symphonies will be played, concluding the 50th anniversary celebration.

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Clevelanders to Tour

The Cleveland Orchestra, George Szell, conductor, will make its annual New York appearance at Carnegie Hall on Feb. 14, during a two weeks' tour of eastern cities.

Under Mr. Szell, it gave the first pair of symphony concerts of its 32nd season in Severance Hall, on Sept. 29 and Oct. 1. The program consisted of the "Eroica" Symphony of Beethoven, the suite from The Fire Bird by Stravinsky, and Richard Strauss' symphonic poem, Till Eulenspiegel. Stravinsky's Suite was played in the revised version the composer made in 1919.

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European Guests Arrive

Victor De Sabata, conductor, returned to the United States to begin rehearsals with the Chicago Symphony Orchestra, with which he opens the season on Oct. 6. He will appear for the first time in New York when he leads the Philhar-

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monic-Symphony for four weeks, beginning March 2. His four weeks' engagement with the Pittsburgh Symphony starts on Nov. 4. He will go abroad to conduct at La Scala, Milan, during December, January and February, returning to the U. S. for appearances with the Philadelphia Orchestra, Feb. 24 and 25.

Rafael Kubelik makes his American debut as conductor with the Chicago Symphony, Nov. 17, continuing with that orchestra for three weeks, then leading the Pittsburgh Symphony for a fortnight opening Dec. 9.

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Utah Symphony Plans

The Utah Symphony in Salt Lake City starts its 18 weeks' season on Nov. 21 and closes its post-season on April 7 and 9 with performances of the Bach St. Matthew Passion. Soloists with the orchestra include Artur Rubinstein, Nathan Milstein, Frances Magnes, Corinne Lacomblé in Ernest Bloch's new Concerto Sinfonique for piano and orchestra. Another highlight of the season will be a performance of Verdi's Requiem. The concerts will be conducted by Maurice Abravanel, who before that will open as director of the musical version of The Little Foxes by Marc Blitzstein on Broadway.

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Duluth Conductor Returns

Joseph Wagner, composer-conductor from the U. S., led the Stockholm Philharmonic Orchestra in a concert of American music on Sept. 11 which was nationally broadcast. Works programmed included Morton Gould's Spirituals and Roy Harris' Ode to Friendship, in their first Northern European performances, as well as scores by Aaron Copland, Howard Hanson and Harl McDonald. Mr. Wagner's Northern Saga was also heard both in this city and Helsinki. He left for the United States on Sept. 12 after a two months' European tour, in which he led the Helsinki Concert Orchestra and the Stockholm Radio Concert Orchestra. Mr. Wagner returned to resume his post with the Duluth Symphony, Oct. 1.

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Soloists for Wichita

The Wichita Symphony's rehearsals opened Sept. 21, and will be held weekly on Wednesday evenings in Music Hall at University of Wichita, Concerts begin Oct. 28 with Artie Shaw, clarinetist, as soloist; others to appear are Jennie Tourel, mezzo-soprano; Isaac Stern, violinist; Jean Casadesus, pianist; James Caesar, new concertmaster, and David Levenson, solo cellist, the two last in the Brahms Double Concerto.

Orien Dalley is the conductor. James T. Robertson, of the faculty of the University of Wichita School of Music, is the new associate conductor. The orchestra's Youth Symphony—150 musicians under 20 from within a radius of 90 miles from Wichita, begins rehearsals Oct. 8 under Mr. Dalley, and Art Harrell, assistant conductor of this group.

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North Carolina Symphony Leader Guest in Mexico

Dr. Benjamin Swalin, conductor of the North Carolina Symphony Orchestra, recently returned from Mexico City, where he led the Orchestra of the National University in a concert at the Palace of Fine Arts on Aug. 14. He included in his program the local premieres of George Antheil's "Golden Spike" Scherzo, and Ole Bull's Shepherd Girl's Sunday, as well as Sibelius' First Symphony, the Enesco First Rumanian Rhapsody, and excerpts from Wagner's Mastersingers. Owing to a strike of the University faculty and student body three days before the concert the rehearsal time was limited, but there were eleven recalls for the North American conductor.

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American Scores for Erie

Five new American works will receive world premieres this season by the Erie Philharmonic Orchestra, under Fritz Mahler. They are American Popular Dances by Morton Gould, Suite for Orchestra by Ulysses Kay, Variations on an Indian Theme by Frederic Jacobi, From My Window by Elie Siegmeister, and an as yet untitled work by Robert Russell Bennett; the season opens Oct. 18 with the first performance in the Western Hemisphere of a suite from the ballet Cinderella by Prokofieff.

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Barzin Forces Resume

Rehearsals for the season of the National Orchestral Ass'n. of New York, under Leon Barzin, begin on Oct. 5, 4 p. m., and will be held at the same time on Monday, Wednesday and Friday throughout the winter. Training is free of charge to players with technic facility and sight-reading ability who pass an audition.

Ostend Contest Won by American

OSTEND, BELGIUM. — To commemorate its centenary, the Ostend Conservatorium organized an international piano contest. Fifty-five young pianists from many parts of the world entered. There was only one American entrant, Grant Johannesen, who has studied with Egon Petri and Robert Casadesus. Ten were selected by the jury for the finals. Johannesen played the Beethoven Sonata, op. 110, Schumann's Fantaisie, and Bach's A minor Prelude and Fugue, achieving his biggest success in the last. Each had also to play a Concerto especially written for the contest and a solo from his own repertoire. The first prize was awarded to the American by 517 points, as against the next competitor, M. Gautier of France (506 points). The large audience received news of the award with enthusiasm. It is believed that Johannesen will return to Belgium to fulfill concert engagements. F. DE B.

Katchen Heard with 28 Orchestras

Among engagements of Julius Katchen, young American pianist, in his 1948-49 tour were solo appearances with 28 European orchestras. These included the Orchestre National, Société des Concerts du Conservatoire, Colonne, Pasdeloup and Lamoureux Orchestras in Paris; the Royal Philharmonic and London Symphony; 22 appearances with the Israel Philharmonic, the Ankara Orchestra; Athens Symphony; Venice Symphony; Berlin Symphony, Nuremburg and Wiesbaden Orchestras; the Dublin Symphony; six appearances with the Concertgebouw, the Hague Residentie Orchestre and the Utrecht, Rotterdam, Maastrecht, Haarlem and Hilversum Orchestras.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Oct. 1. Symphonic Accordion Society, CH, E.
Oct. 2. Jean Westbrook, violinist, TH, A.
Oct. 3. Rosalia Maresca, soprano, TH, E.
Oct. 4. Solomon, pianist, CH, E.
Oct. 5. New York Youth Concerts, CH, A; Claire Lennon, soprano, TH, E.
Oct. 6. David Stimer, pianist, TH, E.
Oct. 7. Nicanor Zabaleta, harpist, CH, E; Raymond Lewenthal, pianist, TH, E.
Oct. 8. Sari Biro, pianist, and symphony orchestra conducted by Emanuel Vardi, CH, A; Viennese concert presented by Felix Gerstman, CH, E; Simon Sadoff, pianist, TH, A.
Oct. 9. Göta Ljungberg, soprano, CH, A; Doris Trotman, soprano, TH, 5:30 p.m.; Jacques Bronstein, pianist, with symphony orchestra conducted by Maurice Abravanel, CH, E; Burl Ives, folksinger, TH, E.
Oct. 10. Yehudi Menuhin, violinist, CH, E; Elena Nikolaidi, contralto, TH, E.
Oct. 11. Philadelphia Orchestra, CH, E.
Oct. 12. Earl Wild, pianist, CH, E; Bernard Weiser, pianist, TH, E.
Oct. 13. New York Philharmonic-Symphony, Stokowski conducting, CH, E; Eunice Podis, pianist, TH, E.
Oct. 14. New York Philharmonic-Symphony, Stokowski conducting, CH, A; John Creighton Murray, violinist, CH, E; Appleton and Field, duo-pianists, TH, E.

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WASHINGTON

Symphony's Youth Concerts Found College Forum Plan

By JAMES G. DEANE

Washington, D. C.

YOUTH will have special attention from the National Symphony Orchestra this season. A college organization—the National Symphony Forum—is now putting out its first roots on a dozen campuses, and on a younger level, business firms for the first time are preparing to sponsor concerts for school children.

The forum, modeled on one operating successfully for 10 years in San Francisco, is offering college students and faculty members their first discount on tickets for regular series concerts. Subscription to 10 concerts brings a 10 per cent discount, and subscribers to 20 get a cut of 20 per cent. The forum hopes to sponsor campus recitals and discussions and to provide a channel for student interest to make itself felt in orchestra policies. A student committee will manage forum affairs on each campus, with an overall council meeting periodically for co-ordination.

Business Firms as Sponsors

On the school level, six concerts of the National Symphony's annual educational series have been arranged under business auspices, and the orchestra hopes to schedule four more. A drug chain, an automobile dealer, a department store, a music store and a national mail order house comprise the sponsors already lined up. Each will pay $1,500 per concert, with the department store sponsoring two. The sponsorship will enable the symphony management to abandon an admission charge for the first time. Tickets formerly cost 40 cents each, and in some years as much as 60 cents. As in past seasons, the hour-long programs will be played in high school auditoriums. Most of the hearers, however, come from elementary schools. Audiences invariably are capacity ones.

The sponsorship plan, approved by Washington's Board of Education, has encouraged the orchestra's Women's Committee to press for a re-organization of student concert planning to tie it in more closely with the schools. Leaders hope to provide classroom aids and recordings for use in preparing children for the concerts. Possibility of broadcasting the concerts over a local radio station also is being explored. One station has indicated interest in such a project.

An evening school-concert series, attended by both adults and children, also will be given by the orchestra for the fourth consecutive season. The series is paid for by a Washington newspaper, The Star, and is broadcast over the local ABC station, One of these concerts was televised last season.

Season's Opening Scheduled

The orchestra's season opens Oct. 26 with Menuhin as soloist and new conductor Howard Mitchell at the helm. Beecham, Ansermet, Szell and Mitropoulos will make conducting visits later, and a short Sunday series will be opened by Margaret Truman Nov. 27. Verdi's Requiem will be one of the season's musical highlights.

The Philadelphia Orchestra will be the first to play, starting its regular 8-concert schedule Oct. 18, under Ormandy. Mrs. Constance Snow, the local manager, will also bring the St. Louis Symphony for a one-night stand in the spring, and the Boston Symphony for two appearances, Leonard Bernstein making his Capital debut Dec. 8 and Charles Munch presiding Jan. 12.

On the solo side, Patrick Hayes has lined up a five-star piano series—Novaes, Moiseiwitsch, Rubinstein, Curzon and Casdesus; Traubel, Templeton, Melton, the Robert Shaw Chorale and a Charles L. Wagner opera; Swarthout, Horowitz, Tourel, Heifetz, Bjoerling, the Vienna Choir Boys and Mariemma and her Spanish Dancers; and the first American lecture appearance of Mary Garden, Oct. 2.

An outstanding event of the season has been reserved for the Library of Congress—a lecture on Mozart by Sir Thomas Beecham, in November.

Cantor Ganchoff Heard in Broadcasts and in Film

Cantor Maurice Ganchoff has recently completed some recordings for Columbia Records, and has appeared in a motion picture, titled Inter-Faith, produced by Nicholas Farkas and soon to be released.

Cantor Ganchoff, born in Odessa, was brought to this country as a young boy, studied and made his professional debut in this country. He has been associated with leading orthodox synagogues of the East and through the concert stage and the radio has brought to additional thousands the beauties of liturgical and other music. He is featured on Station WEVD every Sunday in a program sponsored by Stuhmer. His object has been to preserve the traditional melodies and present them in a way to illustrate their rich religious heritage.

MAURICE GANCHOFF

(Photo by Ivan Busatt.)

Artists of 12 Countries In N. Y. Conference

A group of 22 young writers and artists from 12 countries took part in a Conference on World Understanding through the Arts, under the auspices of the Institute of International Exchange, in New York, Aug. 29 and 30. The conference, in addition to panel discussions at International House, included a theatrical performance and concert. The young participants had come to this country for summer study. The musicians (all of whom studied at the Berkshire Music Center) included Sven Englund, composer from Finland; Myriam Quersin, violinist from Belgium; Amelia Gonner, pianist, from Luxembourg; Jurriaan Andriessen, composer, from the Netherlands; Magne Elvestrand, conductor, and Torleiv Nedberg, bassoonist, from Norway; Andres Briner, conductor, and Hans Schneeberger, violinist, from Switzerland, and Tarik Bulut, timpany player, from Turkey. A cast of actors and actresses from Finland, Greece, Canada, Belgium, Mexico and the U. S. gave excerpts from Moliere's Les Precieuses Ridicules, at the President Theatre, and Mme. Ella Eronen, leading actress of the Finnish National Theatre, was heard in a reading of Medea. There were also exhibits of paintings, sculpture and literary work. The U. S. Department of State headed the cooperating organizations, which also included the Berkshire Center, Boston Museum School, Dramatic Workshop and Technical Institute, Friends Meeting of Washington, Harvard University, International House, Rockefeller Foundation, Washington Ethical Society, and Wellesley Summer Theatre.

Lemonade Opera Gives Novelty by Mendelssohn

The latest premiere by the Lemonade Opera Company was the little known one-act work by Mendelssohn, written in 1829 to mark the wedding anniversary of his parents, and produced here in English under the title The Stranger (originally Heimkehr aus der Fremde).

John Gutman fashioned the English libretto from an original story by C. Klingeman.

It narrates a simple and somewhat naive fable about a son who returns from the wars to reclaim his devoted fiancée, the ward of his doting parents. What slight conflict there is arises from the efforts of a Peddler (amusingly portrayed by Francis Monachino) to impersonate the son and claim the girl. He is finally sent packing after a personal encounter with the hero, and the reunited sing a fervent quartet.

The musical style is broad and lyrical, with some beautiful airs, such as that of the son invoking the village bells. Not all of the concerted numbers were ideally blended however. The two-piano accompaniment by John Cartwright and George Roth did not do full justice to the rather simply diatonic but richly romantic score, though conveyed with skill so far as two percussive instruments could do this under the conducting of Arthur Frantz, musical director. The staging of Max Leavitt in this case seemed a trifle tentative.

Other chief roles were well and diligently sung by Ruth Kobart, a thoughtful and sincere exponent of the Mayor's Wife (the Mother); Margaret Ritter, ingratiating as the Ward; Peter Hodshon, manly and suave-toned as the Son; Lewis Brooks, as the slightly pompous anniversary-celebrating Mayor; and Morris Gesell as the Night Watchman. The costumes were elaborate, but the scenery by Martin Belasco was not as successful as in some former productions, and plain dark drapes might have been a good substitute.

The bill was shared by a repetition of Kurt Weill's highly effective Down in the Valley. In this starkly folklike drama of sundered lovers, the cast again triumphed—particularly James Cosmos as the Leader, Howard Jarratt as Brack Weaver, Nancy Kendall as Jennie Parsons, and Lewis Brooks as Thomas Bouché. The assisting players also were very much in the picture, and the capacity audience gave them an ovation.

R. M. K.

Dessoff Choirs Anniversary

To mark the 25th anniversary of the Dessoff Choirs, under Paul Boepple, two programs are planned in Carnegie Hall. The first will be devoted to works by Perotinus and de Machaut. The second will present Handel's oratorio Judas Maccabeus.

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MUSICAL JOTTINGS . . .

Eleazar De Carvalho flew to Brazil on Sept. 24 to resume his post as permanent conductor of the Rio Symphony; **Serge Koussevitzky** accompanied him to appear as guest conductor. It is rumored that Eleazar, eligible young batonist, will soon wed a granddaughter of **Walter Damrosch,** Alisa, daughter of the **Robert Littells.** . . . **Mary Garden,** who arrives this month for lectures after living for some years in Scotland, is said to look upon the present status of opera with a somewhat jaundiced eye —which, if true, ought to make her talks worth hearing. . . .

The original score of **Tchaikovsky's** Second Symphony—which the composer revised after critical drubbing—has been found in Russia by a professor of the Moscow Conservatory, report states. . . .

Bruno Zirato, Jr., son of the N. Y. Philharmonic co-manager and his wife, **Nina Morgana,** former "Met" soprano, wed **Barbara Reed Keefe,** of Mt. Kisco, at Chappaqua, N. Y.; bridegroom is a radio director with CBS in New York. . . .

Tireless **Carleton J. Smith,** director of the National Arts foundation of the U. S., has been scouring European countries in search of the only full score of Die Walküre, a second copy in **Wagner's** hand of Das Rheingold, Die Feen, Liebesverbot and Rienzi, given to Hitler as a birthday present from the German Chamber of Commerce in 1939 and since "vanished." . . . Rumor says that **Erna Berger,** soprano, will appear in New York this season in a performance of **Mozart's** Abduction from the Seraglio. . . .

A drive has been started to provide a larger hall for the Ann Arbor, Mich., Festivals of which **Dr. Charles A. Sink** is the manager. Hill Auditorium seats but 4,500 and the Univ. of Michigan student enrollment alone is more than 20,000. . . . A concert was given recently at the Brandeis Camp, near Los Angeles, **Ernst Toch** playing the piano part with the **American Art Quartet** in his Quintet for piano and strings. . . .

S. Hurok, New York manager, is back from his tour of Europe, nursing a mending collar-bone which was fractured in a fall during a visit to Milan. . . . **Yehudi Menuhin** decided after all to give a benefit concert for the Motor and Cycle Benevolent Fund in Manchester on Oct. 2, which was booked for him inadvertently on Yom Kippur, by Harold Holt, London impresario, but the Fund agreed to advance the hour to the afternoon. . . . Dancers and singers were to take part in a festival at Venice, Sept. 7, under the auspices of the **International Folk Dance Council** of London, including U. S. entrants. . . . **Grand Central Station** in New York has installed a new public address system to send forth music and news between regular train announcements. . . . The Theatre Guild, at last reports, was seeking **Morton Gould** to complete its score for the musical, The Pursuit of Happiness, after **Burton Lane** withdrew from the assignment. . . .

Dr. Howard Hanson, composer and director of the Eastman School of Music, was appointed by the State Department a member of the U. S. delegation at the International Conference of UNESCO, now meeting in Paris. . . . **Gladys Swarthout** raised over $10,000 for the Monroe County Hospital when she recently sang in a benefit concert at Buck Hills Falls, Pa. . . . The **Amato Opera Company,** beginning Oct. 5 with Rigoletto, will give its performances at the Lexington Ave. YM and YWHA. . . . U. S. premiere of Les Mamelles de Thirésias by **Poulenc,** in a French production, was announced by **Alfredo Salmaggi,** though rights till Jan. 1 next are held by the **Lemonade Opera Co.,** also option thereafter. . . . Zurich Opera has engaged **Kathryn Harvey,** American coloratura soprano. . . .

Lawrence Tibbett is to be in California for opera appearances until November. . . . **Lily Kraus,** Viennese pianist, will arrive in the U. S. from Capetown late in October for her Town Hall recital debut, Nov. 6. . . . **Eleanor Knapp,** mezzo-soprano of the Philadelphia La Scala Opera, appeared in recent benefit performances in as far distant communities as Topeka, Kan., and Jamaica, Long Island. . . . **Norman Atkins,** dynamic young baritone, who sang in Street Scene at Hollywood Bowl, is reported to have received movie offers. . . .

Winifred Cecil, soprano, returns to this country from Europe to open a tour at Town Hall, Nov. 13. . . .

Vienna, *immer künstlerisch,* has officially denied a permit to a pianist who wanted to play an endurance marathon, on the grounds that the idea was "not artistic." . . . In honor of **Pushkin's** 150th birth anniversary, the Great Theatre in Moscow recently revived for the first time in 65 years **Tchaikovsky's** opera Mazeppa, based on the poem Poltava by the former. . . . **Friedrich Gulda,** young Viennese pianist, originally booked to play 20 concerts in South America, has given about 40 since his arrival there last Spring. . . .

Anniversary of **Chopin's** death, Oct. 17, will be marked by three N. Y. recitals of his works—by **Artur Rubinstein** at the "Met"; **Frank Sheridan** in Town Hall and **Vladimir Horowitz** at Hunter College Assembly Hall. . . . Manhattan will hear **Handel** in a big way this season; besides **Oratorio Society's** annual Messiah, the **Little Orchestra Society** is giving Israel in Egypt; and the **Dessoff Choirs,** Judas Maccabaeus. . . .

According to the **American Music Conference,** the 24,000,000 children who went back to U. S. public schools in September are to have more music study—in 450 of the nation's 4,500 school systems class instruction in piano will be given for the first time. . . .

Paul Paray will open the season of the Israel Philharmonic on Oct. 4; previous to the opening, the orchestra gave a September series, and **Isaac Stern,** American violinist, was to make his first appearance in that country in a special concert led by **Michael Taube.** . . . **Leslie Hodge,** conductor of the Guadalajara, Mexico, Symphony Orchestra, was married in San Francisco to **Luz Santacruz,** poet and lecturer. . . . A photographic "report" of the **Philadelphia Orchestra's** British tour will be among the exhibitions of the coming season at the Art Alliance in that city. . . . Plans are being made to bring the **Alfredo Frontalini** Accordion Symphony Orchestra to this country for the first time soon. . . .

Charles Munch, new conductor of the **Boston Symphony,** flew from Paris Sept. 15 to open the orchestra's 69th season Oct. 7, in Symphony Hall (this year observing its half-century mark) with a duplicate of the program of 1900 when **Wilhelm Gericke** first led that ensemble in the same auditorium. . . . Recent arrival on an American visit was **Eva Turner,** British operatic soprano. . . . **Decca Records** have announced their intention of producing long-playing discs after the 33 1/3 r.p.m. system. . . . **George Stam** has been named successor to **Hendrik Andriessen** as director of the Conservatory of Music in Utrecht, Holland. . . .

THOMAS JOHNSON, right, and JAMES CHRISTIAN PFOHL, conductor of the Transylvania Music Camp Orchestra, after the tenor's guest soloist appearance with the ensemble during the Asheville Summer Pops Concerts. Mr. Johnson was also heard in recitals at Teachers College, Cullowhee, N. C., and at the Methodist Assembly, Lake Junaluska. In the above picture, singer and director are enjoying the lyrics of a rare old folk song of the Blue Ridge Country. (Photo by Juanita Wilson, Asheville, N. C.)

Among anniversaries this fall are the 25th of **Puccini's** death, Nov. 29, the 200th of the birth of Cimarosa, Dec. 17. . . . **Shostakovich** has penned a new oratorio, Song of the Forests. . . . **Lillian Raymondi,** "Met" soprano, was married to **Edward Trotta,** food merchant, of Great Neck, Long Island, in St. Leonard's R.C. Church, Brooklyn, Sept. 4. . . . **Ezio Pinza** became a grandfather when a son was born recently to his daughter, **Claudia Pinza,** "Met" soprano, who is the wife of **John Boller,** his former secretary. . . . The Ursuline Academy of Wilmington, Del., has "adopted" the elementary school of Oberndorf, near Salzburg, where Father **Josef Mohr** taught in 1818 at the time he wrote the verses of the carol, Silent Night. . . .

A Lehar Museum is being opened in Ischl, Austria, the late composer's villa there having been turned over to the city, and will remain unchanged, according to his will; all of his scores, which are in Zurich, will be brought there. . . .

The Louisville Philharmonic Orchestra (**Robert Whitney,** conductor) has commissioned new works by **Paul Hindemith** and **David Diamond** (both to appear as guest conductors), **William Schuman** and **Robert Russell Bennett;** Schuman is to write a new score for **Martha Graham's** appearances with the orchestra. . . . **Prokofieff's** Sixth Symphony recently arrived in the U. S. in MS, and a contest is on to see whether the premiere in this country will go to **Leopold Stokowski** or **Charles Munch.** . . . Samson et Dalila is reportedly to be revived by the "Met" this season after seven years. . . .

Salt Lake City was host to Welsh singing groups at International convention of the **Gymanfa Ganu** Association during three days in September. . . .

Willa Stewart, American soprano, engaged for the Vienna State Opera this season . . . Wedding of **Michael Field,** pianist, and **Frances Fox Brown,** writer and painter, took place Sept. 23 in Greenwich, Conn., at home of **Judge Douglas Milward** . . . Rumor is that the "Met" will not appear in Los Angeles next Spring under the auspices of Greater Los Angeles Plans Inc. . . .

Announcement is made of the forthcoming marriage of **Elizabeth Mathews,** popular head of the N. Y. Concert Dept. of Columbia Artists Mgt., and **Judge Robert Vincent Bolger** of Philadelphia; latter is also honorary president of the Bach Festival Society there. . . .

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RICHARD STRAUSS

(*Continued from page* 11)

The Final Days

This discontent with existing conditions may have been one reason why he did not object to being put in the service of the incoming Nazi regime. But when interference of this regime threatened his private life, as in the case of Arabella, or even closer to home, when a divorce was requested of his son, who is married to a Jewess, he revolted and held that he would rather see his only son—who was the apple of his eye—leave the house, than the mother of his grandchildren. After the war he went into voluntary exile to Switzerland, where he received the news that he had been cleared by a denazification court in Munich. To celebrate his 85th birthday, he returned to his home in Garmisch and was the recipient of many honors, such as had been heaped on him by every government in Germany throughout his lifetime.

Late photos of Strauss revealed the erect figure of the man, not as slim as he was in his younger years, but still showing the chiseled features of his impressive head, with those incredibly blue eyes which seemed to look within. In the turmoil of his last years he was embroiled in political controversies. As Goethe says, "where there is light there is also shadow," but untouched by all this, his work remains—though time will have the last word in its evaluation—as one of the artistic evocations of a peaceful chapter in human history upon which Strauss has written his name with letters *"aere perennius."*

PASSED AWAY

HANS KINDLER, 56, cellist, founder and conductor of the National Symphony Orchestra of Washington, D. C., from its inception in 1931 to last December, died at his summer home in Watch Hill, R. I., on Aug. 30. He had been ill since his return in June from a European conducting tour with his wife, the former Persis Myers Hill.

Dr. Kindler was born in Rotterdam, and was graduated from the Conservatory in that city. He began his career as cellist, appearing as soloist with the Berlin Philharmonic Orchestra in 1910, and playing in Amsterdam, London and elsewhere. For two years, 1912 to 1914, he was a professor at the Klindworth-Scharwenka Conservatory in Berlin, and solo cellist at the Charlottenburg Opera House. In the latter year he came to the United States and was first cellist with the Philadelphia Orchestra from 1914 to 1921. Resigning, he toured as soloist, appearing under conductors including Mengelberg, Reiner, Bodanzky and Stokowski. He began appearances as guest conductor with the Philadelphia Orchestra in 1927, and other organizations. Dr. Kindler conducted in Mrs. F. S. Coolidge's modern music festivals in Paris, London, Rome, Vienna and Washington, including the world premiere of Stravinsky's Apollon Musagète in 1928. In 1939 he received the Coolidge Medal, and in 1932 a doctorate from George Washington University.

In 1931, despite the fact that the financial depression rendered such a task difficult, Dr. Kindler raised a guarantee sufficient for launching the National Symphony Orchestra, and at the close of the first season paid back some 31 per cent of the guarantors' investment. With this organization he gave concerts in the Capital, and on tour, visiting Baltimore regularly for a number of years. His guest appearances included those with orchestras in Chicago, Philadelphia, Cleveland, Mexico City, Los Angeles, Amsterdam, The Hague, Paris and Vienna.

Dr. Kindler was active as a composer, having arranged works of Frescobaldi and others for orchestra and among his original scores presented a number in their first hearings with his own orchestra. His Pacific Nocturne was introduced under the pseudonym of Philip Henry, and only acknowledged as his own at his retirement from the musical direction of the National Symphony last December. His resignation was submitted on his plea that he wished to give up so rigorous a musical schedule and make appearances elsewhere. Last March he sailed for a tour of European music centres, appearing at the Prague Festival. He announced last June a plan to promote international exchange of artists under UNESCO auspices.

He is survived by his wife, two sons, Jan and Don, both living in Maryland, and a daughter, Mrs. Helen Behrens of Paris.

E. ROBERT SCHMITZ, 60, pianist and director of the Schmitz School of Piano Playing in San Francisco, died in that city on Sept. 5 after suffering a stroke. He was born in Paris and studied at the Conservatoire there, with Diémer in piano, Chevillard in ensemble playing, taking first prize in piano in 1910. Two years later he established and conducted the Association des Concerts Schmitz in Paris. He was a friend of Debussy, Ravel and other noted musicians. Mr. Schmitz first came to the United States in 1919 to make a tour. The following year he organized the Franco-American Musical Society, devoted to giving concerts of modern and older rare music, and this was incorporated in 1923 as Pro Musica, with branches in several cities. This organization was instrumental in bringing to this country noted European composers, to appear here in concerts of their works. Mr. Schmitz was soloist with a number of leading orchestras and in recitals in this country and Europe. He taught widely in master classes in various cities, and organized some thirty schools in his principles of pianism. His San Francisco school sponsored contests for new American works and performers. He leaves his wife, Germaine; a daughter, Mrs. Jean Leduc of San Francisco, and a granddaughter.

HENRI RABAUD, 75, eminent French composer, conductor, and former director of the Paris Conservatoire, died in the French capital on Sept. 12 after a long illness. Rabaud was conductor of the Boston Symphony Orchestra in 1919, when he stepped into the place left vacant after Dr. Karl Muck was interned, but returned to Paris the following year to take the Conservatoire direction. He was born in Paris and was himself a product of that school, winning the Prix de Rome in 1894. The son of a cellist, he was a pupil of Massenet, and began composition with a Symphony in G minor in 1895. Four years later he produced the orchestral piece, Procession Nocturne, one of his most popular. His operas included La Fille de Roland, Le Premier Glave, Antoine et Cléopâtre, L'Appel de la Mer, Rolande et le Mauvais Garçon, and his masterpiece, Marouf, first heard at the Paris Opéra-Comique in 1914, at the Metropolitan in 1917, and in a revival there in the Spring Season 20 years later. Rabaud conducted at the Paris Opéra from 1908 to 1918, in the later period serving as podium chief. His musical style was that of discreet impressionism, and he was a skilled master of orchestration. His scores also included an oratorio Job, a second symphony and other choral, orchestral and smaller works, a cello method and solos for this instrument.

HARRY THACKER BURLEIGH, 82, Negro composer and baritone, passed away in a hospital at Stamford, Conn., on Sept. 12. He was particularly noted for his work in discovering and arranging spirituals and other traditional music, among his famous songs being Deep River and Little Mother of Mine. Burleigh was born in Erie, Pa., where he began life as a poor boy, and first revealed an interest in choir singing. Coming to New York in 1892, he competed for a place as baritone soloist at St. George's P. E. Church with 59 applicants, and won it. He remained in this post until 1946, and for a time sang in the choir at Temple Emanu-El. When Burleigh had attained note as a concert singer, he was heard before King Edward VII and often at the home of J. P. Morgan, at whose funeral he sang a solo. In 1939 he was one of seven Negroes to receive a William E. Harmon award for distinguished service, and in 1944 was honored at the 50th anniversary of his service with St. George's, when Bishop Manning presented a scroll and a $1,500 gift of the parishioners. Burleigh was encouraged by MacDowell to develop his musical gifts. His songs have been sung by many leading artists, including John McCormack. A son, Alston, survives.

KATE S. CHITTENDEN, 93, Emeritus Professor of Music at Vassar, organist, pianist and teacher, died in her New York home on Sept. 16 after a long illness. She was born in Hamilton, Ont., and among her ancestors was William Chittenden, a founder of Guildford, Conn., in 1639, and another was the first Governor of Vermont. Miss Chittenden gave her first piano recital at 15 in London, Ont., where she studied at Hellmuth College and won the Dufferin Medal for Art. Beginning in 1876 she taught in New York, and was organist of Calvary Baptist Church for 27 years, 1879-1906. From 1890 to 1914 she directed the piano department of the Catherine Wilken School, Stamford, Conn. Miss Chittenden was a lecturer for the New York Board of Education from 1892 to 1919; a member of the faculty of Metropolitan College of Music, 1892 to 1900, then for 33 years was dean of its successor, the Institute of Applied Music. From 1899 to 1930 she was the director of the piano department at Vassar. In association with Albert Ross Parsons, she planned The Synthetic Method of piano study, though after the first part had been issued, both authors worked separately. She also wrote articles for magazines and published technical studies. A charter member of the A.G.O. and the MacDowell Club of N. Y., she was a life member of the MTNA, honorary director of the Hartley House Music School and honorary member of the Sorosis Club. She leaves a sister, Ellen, of Batavia, N. Y.

HENRIETTA SCHUMANN, pianist, died in a Philadelphia hospital on Sept. 19. She began studying music at three under her father, Ilya M. Schumann, former professor of music at Syracuse University. She made her debut in Russia at the age of eight. Shortly after the Russian Revolution in 1917 she came to this country with her parents, making her American bow as soloist with the Rochester Philharmonic. The pianist leaves her husband, Thomas H. Barker, 2nd, a yarn manufacturer; a daughter, Bonnie, and her parents.

BETTY TILLOTSON, 59, formerly head of the Betty Tillotson Concert Bureau, died on Aug. 1 at Middletown, Del., where she had been connected with St. Andrew's Episcopal School. Miss Tillotson was educated as a nurse, and had done social work, in addition to her musical activities. In World War II, she served the Government in cryptography.

HERMAN DE GRAB, 46, pianist, teacher and member of the faculty of the Mannes School of Music, died at his home in New York on Aug. 2. He was born in Prague, received a Ph. D. from Heidelberg and an LL. D. from the University of Prague, and studied music in Vienna. His widow and a brother, Leo, survive.

PAUL JELENEK, 68, pianist and teacher, died on Aug. 7 at his home in Brooklyn, N. Y. He was a graduate of the New York College of Music, taught piano at that school for a time and privately for some 40 years, also serving as former president of the Associated Music Teachers League. His widow and three daughters survive.

CIRO VALENTE, 63, composer, conductor, pianist and teacher, died in his studio in New York on Aug. 11.

LEILA TROLAND GARDNER, 78, former opera singer, passed away on Aug. 14 in Richmond Memorial Hospital, Staten Island, N. Y.

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European Audiences Warm, Says Abbey Simon, After Tour There

Abbey Simon, American pianist, returned to New York in July with his diminutive and attractive wife Dina from a first European concert tour, during which he visited major music centers, winning success there. The pianist flew back to England for a series of September concerts; next March he and his wife will revisit foreign shores together.

The Simons arrived in Rome on a Friday, with a concert scheduled for the following Tuesday. The pianist relates this was the only time in his life that he has given five recitals in a row with little practice for any of them, but there were many things to do and they were so enchanted with the Papal City that they spent much time sight-seeing.

A slight initial difficulty centered around the discovery that "Albergo" on signs really meant "hotel"; previously the pianist had imagined it was the name of some prominent individual who practically owned the city! At the Colosseum they met Jennie Tourel, mezzo soprano, chatting with Jascha Horenstein, the conductor, who recently led the Israel Philharmonic Orchestra with which she was shortly to appear.

Off to Paris

Mr. Simon was especially pleased because the steward on the plane which took them from Rome to Paris turned up at his Paris recital, which incidentally he played against assorted handicaps. Worst of these was a burned hand, which he suffered when he lit a French match for a beautiful girl on the Champs-Elysées (Dina was along, so apparently she really wanted a light!). The head of the match flew off into the pack, and the skin on his right hand was burnt; a café nearby had neither oil nor butter, and could only suggest a drugstore several stations away via metro. However, he gave the recital as scheduled, and was enthusiastically applauded.

It was on the Champs-Elysées, too, that they ran into the steward, who gave solicitous advice to the young foreigners as to where to go and what to do. In Paris, they liked best the Louvre, and a little shop behind the Café de la Paix where Americans go for orange juice after they have read the Paris Herald and the mail they have just picked up across the street, and behind the Opéra, at the American Express Office. In Rome, it was the Sistine Chapel they liked most.

Music Season Booming

As for the concert season, it was just like New York at the top of its form. Heifetz, Lily Pons, Robert and Jean Casadesus, Doda Conrad, Angel Reyes, Georges Auric, Fizdale and Gold, Aaron Copland, Mme. Nadia Boulanger, the composer Elliott Carter, Bohuslav Martinu, Jacques de Menasce, all were present, lending excitement to the musical scene. Then there was a gala night at the Opéra, with the grand stairway thronged, guards with lances tilted. The opera was Berlioz's Damnation of Faust.

Tradition demands that every artist who performs over the BBC in London shall first play for officials of the English broadcasting system. Abbey was supposed to play for twenty minutes, but because of their requests for assorted

ABBEY SIMON IN ROME

selections his playing time actually ran to 45. Nothing pleased him more about his Wigmore Hall debut than the fact that all his "jurors" were present.

The pianist found that the chief difference between audiences here and abroad is that foreigners are more likely to look at the program and say to themselves, "Here's a program we'd like to hear." His lists seemed to have pleased the near-capacity audiences which greeted him everywhere he appeared. At many recitals in Europe, he played the same program he gave to critical approval last year in Carnegie Hall, which included works by Bach, Brahms, Schumann, Chopin, Liszt and Ravel.

A Curtis Institute of Music graduate, Abbey was delighted that his first European trip coincided with that of the Philadelphia Orchestra under Eugene Ormandy. About thirty per cent of the members are Curtis graduates and many of them are among his old friends.

Philadelphia Art Alliance Has Third Stage Models Contest

PHILADELPHIA. — The Philadelphia Art Alliance has announced its third annual stage models contest. Held in conjunction with the Philadelphia Experimental Theatre and the American National Theatre and Academy, the competition will offer three cash prizes: first, $200; second, $100; third, $50. Persons interested in competing must send their names, addresses and telephone numbers to the Art Alliance, 251 S. 18th Street, by Oct. 15, and may obtain complete details from this source.

All models must be built on a scale of a half inch to one foot, based on an actual proscenium opening 40 feet wide, 20 feet high, with proscenium arch masking eight feet wide at the top and sides. Contestants may design sets for any classic or contemporary play, musical comedy or opera. The sets will be exhibited in the Art Alliance galleries from Jan. 31, 1950, to Feb. 18. They must be delivered to the Art Alliance between noon and 5 p.m. Jan. 29. A panel of Broadway scenic designers will judge the entries and make awards.

Young Men's Symphony Resumes

The Young Men's Symphony Orchestra of New York, Max Jacobs, conductor, will resume rehearsals on Sunday morning, Oct. 2 at 10:30 a.m. in the City Center. Membership is open to young musicians, both men and women, desiring orchestral training for a professional career.

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RADIO-TELEVISION

(*Continued from page* 15)

tor of the Musical Courier, who has also been appointed New York State Chairman of Radio by Mrs. Warren Knox. This policy, combined with the efforts of your National Chairman and the Music Clubs Magazine, should soon produce some practical results.

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RADIO NOTEBOOK

Whether the METROPOLITAN OPERA AUDITIONS OF THE AIR will again be heard over the ABC network is a moot question for the reason that the previous sponsor, The Farnsworth Television and Radio Corp., was absorbed by the International Telegraph & Telephone Co. toward the close of last season's broadcast of the series. . . . GLADYS SWARTHOUT scheduled as star for a new television series, Music from Everywhere, to be produced by Pick T-V Productions. . . .

An order restraining the ban of the Federal Communications Commission after Oct. 1 on "GIVE-AWAY" PROGRAMS, was issued Sept. 12 by Judge Michael L. Igoe, of the Federal District Court. The injunction was pending a ruling on the legality of the ban by a three-man court, due to meet on Oct. 7 to prepare for hearings. The injunction was the result of a suit by Radio Features, Inc., of Chicago. The decision of the court could be appealed directly to the Supreme Court. . . .

ERNST TOCH played his First Concerto for Piano and Orchestra with the CBS Symphony, under ANTHONY COLLINS' direction on Sept. 25 and was the Greenroom guest. . . .

THE SYLVAN LEVIN OPERA CONCERT series (9.00 to 9:30 p.m., EST) entered its second season via WOR when the program of operatic excerpts bowed as a Sunday night feature, Sept. 25. . . .

Starting Tues., Sept. 27, WNEW inaugurated a new series called WHAT COMES NEXT. Program is based on the idea that most people are familiar with the choruses of popular songs, but hardly ever preliminally recognize the stanzas. Accordingly the station has planned this series as a memory jog to popular song devotees. The broadcasts will be a quiz without prizes or contestants, being designed for people at home. . . .

RAYMOND PAIGE, radio, film and symphonic batonist, was appointed guest conductor of the Radio City Music Hall Symphony Orchestra during the recent vacation of Alexander Smallens, music director of that theatre. . . .

The world premiere of DON GILLIS' musical fantasy for children, The Man Who Invented Music, was given by the NBC Symphony under ANTAL DORATI, Aug. 28; composed to a text by Claris Rose, the work had Nelson Olmsted as narrator; the program also included solos by EILEEN FARRELL, soprano. . . . The CBS Symphony gave the first radio performance of Stravinsky's Orpheus, as well as the Handel-Beecham The Faithful Shepherd and Haydn's "Oxford" Symphony, under BERNARD HERRMANN, Aug. 28. . . .

Herrmann Re-signed for CBS Symphony Orchestra

Bernard Herrmann, conductor of the CBS Symphony Orchestra, has been reengaged by the Columbia Broadcasting System for a term of three years.

With the conclusion of the CBS Symphony's 1949 Sunday afternoon concert series on Oct. 9, Mr. Herrmann will sail for England to direct the Hallé Orchestra, Manchester, in six concerts during November, as guest of Sir John Barbirolli, permanent conductor of that ensemble. Later he will lead the BBC Symphony in London in a series of radio broadcasts, featuring American music.

Stokowski to Lead Mahler Eighth

Leopold Stokowski has completed plans for the first performance by the New York Philharmonic-Symphony of the Mahler Eighth Symphony which he will present during Easter Week, 1950. Mr. Stokowski will use two choruses, as large as the Carnegie Hall stage will permit, of picked voices, one drawn from the Westminster Choir, the other from the Schola Cantorum, as well as boys' chorus. After a series of auditions he has chosen the eight soloists, who will sing in the symphony's two parts, and in the "Faust" section take the following roles: Magna Peccatrix, Frances Yeend, soprano; Una Poenitentium (Gretchen), Uta Graf, soprano; Mater Gloriosa, Camilla Williams, soprano; Mulier Samaritana, Martha Lipton, mezzo-soprano; Maria Aegyptiaca, Louise Bernhardt, contralto; Doctor Marianus, Eugene Conley, tenor; Pater Profundus, George London, baritone; Pater Ecstaticus, Carlos Alexander, bass-baritone.

Bernstein Receives Griffith Award

NEWARK, N. J.—Leonard Bernstein is to receive the Griffith Music Foundation's award at its annual Music Institute luncheon in Essex House here, presented by Mrs. Parker O. Griffith, president of the Foundation, on Oct. 5. The institute will be held in the Griffith auditorium and lounge, and speakers in the piano, voice, composition and other seminars will be Boris Goldovsky, opera director of the Berkshire Music Center; Dr. Alfred Einstein, of Smith College and Princeton; Nicolas Slonimsky, of New England Conservatory; Capt. Charles Cooke, USAF; Quincy Porter, of Yale University; Jacob Avshalomoff, of Barnard College; Norman Dello Joio and Edmund Haines, of Sarah Lawrence College, and Dr. John Finley Williamson of the Westminster Choir School.

Montclair Unity Course In 30th Year

MONTCLAIR, N. J.—The Concert Course of Unity Institute in this city announces for its 30th season of concerts the following events: Nov. 4, Maryla Jonas, pianist; Dec. 2, Jacqueline Blancard and André de Ribaupierre, piano-violin duo; Jan. 27, Ebe Stignani, mezzo-soprano; March 31, Robert Shaw Chorale and a Chamber Music Ensemble. Barbara Russell, a graduate of the New England Conservatory, with piano diploma, is the new director of the concert series, the Chamber Music Recitals, and the Travel Course of the Institute.

City College Organist Passes

Dr. Samuel A. Baldwin, 87, organist, who gave 1,362 semi-weekly public recitals at the College of the City of New York from 1908 to 1932, died in a New York hospital on Sept. 15. He was born in Lake City, Minn., and studied at the Dresden Royal Conservatory. Returning to this country in 1884, he served as organist and choral director at institutions in Chicago, St. Paul and New York He received a bronze tablet, a gold medal and other honors on his various anniversaries, and a testimonial on behalf of the City and the College at his 1,000th recital. Prof. Baldwin was a founder and former warden of the A. G. O. His widow and a son, Walter, survive.

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Montreal Little Symphony Plans

The fall symphony season in Montreal opens on Oct. 11 with a concert by the Little Symphony under its permanent conductor, George Schick. On the program are the Overture to Mendelssohn's The Lovely Melusina, Bach's Fifth Brandenburg Concerto with Mr. Schick as piano soloist, Hindemith's Music of Mourning and Beethoven's Symphony No. 8. Among rarely performed works of familiar composers, the Little Symphony will perform Dvorak's Serenade in D, op. 44, Saint-Saens' Tarantella for Flute, Clarinet and Orchestra, op. 6, and a Mendelssohn Symphony for Strings, written at the age of 14. The group has adopted a policy of including at least one contemporary composer in each program. The more prominent works in this category are Tansman's Triptych, Gál's Overture to a Puppet Show, Ibert's Capriccio for Ten Instruments, Menotti's Sebastian, and Richard Strauss's Dance Suite after François Couperin.

Promenades Concluded

TORONTO.—The summer series of Promenade Concerts by the Toronto Philharmonic Orchestra closed on Sept. 29 with André Kostelanetz as guest conductor and George Haddad, pianist, as soloist. Among leaders and artists who appeared in the latter span of the series were: Aug. 25, Fritz Mahler conducting, Mia Slavenska and Igor Youskevitch, dancers, in ballet numbers; Sept. 1, Geoffrey Waddington conducting, Barbara Custance, pianist, soloist; Sept. 8, Sir Ernest Macmillan conducting, and Vivian della Chiesa, soprano, singing arias from Ernani, Carmen and L'Amico Fritz; Sept. 15, Rex Battle conducting, Robert Graham, violinist; Sept. 22, André Kostelanetz and Mary Henderson, soprano. The season in the Varsity Arena attracted the usual capacity throngs, under the management of Ernest Johnson.

Toronto Series Announced

TORONTO.—The International Artists concert agency announces its course for 1949-50: Lauritz Melchior, Oct. 17; Solomon, 31; Jan Rubes, Nov. 5; Victor Borge, 14; Byron Janis, 28; Jan Peerce, Dec. 10; Jacob Lateiner, 12; Alexander Brailowsky, Jan. 14; Luboshutz and Nemenoff, 23; Vienna Choir Boys, Feb. 11; Erna Berger, 25; Artur Rubinstein, March 6; Kathleen Ferrier, 27; Vladimir Horowitz, April 3; Marian Anderson, 17; Rudolf Firkusny, 24. In addition, the organization will present Lauritz Melchior in London, Ont., Peterborough and Niagara Falls, Ont.

Cincinnati Series in 41st Year

CINCINNATI.—The 41st season of the Cincinnati Artist Series, headed by J. H. Thuman, will open on Oct. 31 with the local debut of Elena Nikolaidi, contralto. Another newcomer to Cincinnati will be Ferruccio Tagliavini, Metropolitan tenor, to sing here on Feb. 6. Other attractions are Alexander Brailowsky, Nov. 17; Zino Francescatti, Jan. 4; and the London String Quartet, Feb. 17, with Richard Farrell, pianist, associate artist.

Plan Folk Opera Premiere

A folk opera, Little Joe, with score by Dean J. D. Robb, of the University of New Mexico College of Fine Arts, will be premiered this season by the Albuquerque Little Theatre, of which Kathryn Kennedy O'Connor is director. It is based on the novel, The Life and Death of Little Joe, by Robert Bright, and its scene is laid in a New Mexican village.

Hampton Institute Concerts

The Musical Art Society of Hampton Institute, Hampton, Va., will present Frances Yeend and Charles Kullman in recital on Oct. 19; Dec. 8, performances of Cavalleria Rusticana and Pagliacci; Jan. 14, Yehudi Menuhin; March 22, Lawrence Winters; April 1, Mata and Hari, dancers.

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NEW PUBLICATIONS

The Haydn Society, with headquarters in Boston, has announced the publication through subscription of the Complete Works of Joseph Haydn in full score. Although Breitkopf and Haertel began this project in 1907, only a dozen of a projected ninety volume set was issued. The Haydn Society will continue the series where it stopped, except that the first three volumes of Symphonies (Nos. 1-40) will be re-edited according to new manuscripts not available to Breitkopf and Haertel. Six volumes have been promised for 1950. In conjunction with Anno Sancto, the entire twelve extant Masses will be printed in full score in three volumes, prepared by Carl Maria Brand. Symphonies Nos. 82-92, edited by H. C. Robbins Landon, are also being engraved by the Society's main European office in Vienna. Jens Peter Larsen, Danish Haydn expert and director of musicology for the Society, will re-edit Symphonies Nos. 1-12 from new sources. Chief editors also include Otto Erich Deutsch, E. Power Biggs, Karl Geiringer, Hellmuth Wirth, Oliver Strunk, Carleton Sprague Smith and Ernst Fritz Schmid. . . . Theodore Presser Co., publication, The Well-Tempered Accompanist, by Coenraad V. Bos and Ashley Pettis, will be issued on Oct. 20. . . . Henry Cowell has signed with Southern Music Publishing Co., Inc., for the publication of his works including pieces for chorus, wind ensemble, and for band. . . . Michael Aaron, author of the Michael Aaron Piano Course is giving a three-month lecture tour under the co-sponsorship of the publishers, Mills Music, Inc., and the local music store he visits in each city.

Entries for the 1950 Columbia University Band contest must reach the school not later than Sept. 15, 1950. A prize of $150 will be given for a concerto or suite for brass of at least ten minutes duration which has not yet been performed in public. Separate parts for each instrument must be submitted with each score. . . . A "Meet the Composers Panel" on piano teaching problems was held in the Carl Fischer Concert Hall on Sept. 22. The panel included Hilda Holt, Ada Richter, Maxwell Eckstein, Isadore Freed and Stanford King.

New Books

NOTES ON CHOPIN, by André Gide, translated by Bernard Frechtman. Philosophical Library, N. Y. $3.75.

The information on the jacket of this book is misleading. Notes on Chopin is not Gide's first work "since he received the Nobel Prize a few years ago." The article appeared in the special Chopin number of La Revue Musicale in December, 1931. It is not a long article, and in many respects is fragmentary, suggesting sketches for a longer work. To fill out this slender volume, the publishers have added musical fragments from the Journals, a section called "Unpublished Pages and Miscellanea" and a letter from Ganche to Gide concerning the Notes on Chopin.

Gide, of course, is neither a professional musician nor a professional pianist, though he is said to be more than ordinarily expert in both fields. A sensitive man of letters, his impressions and thoughts about Chopin are not only provocative but rewarding. Gide is apt to be carried away sometimes by preconceived notions, and he lustily beats a dead horse. Even in 1892, when Gide conceived this study, nobody any more held the notion that the composer of the F minor Ballade and B minor Scherzo wrote drawing-room music. These things apart, Notes on Chopin is a labor of love and enthusiasm. It is especially interesting for its perceptive insight into what constitutes the essence of Chopin. More scholarly workers—Murdoch, Abraham—have done better jobs of dissection and harmonic analysis, but nobody except Huneker has so identified himself with the composer. There are a few mistakes in the book (there is no B flat minor Etude; and the paragraph on page 117 concerning the G flat Prelude is meaningless, because there is no such thing) which, let us hope, are errors of others rather than Gide's.

TEXTS OF THE SOLO SONGS OF HUGO WOLF IN ENGLISH TRANSLATIONS, by Henry S. Drinker. Privately printed and distributed by the Association of American Colleges Arts Program, 19 West 44th Street, N. Y. C.

Mr. Drinker, who has supplied English texts to much of the vocal music of Bach, Brahms and Schumann, now turns his attention to Hugo Wolf, and in one volume has supplied a translation of all the solo songs. The original German text is also present, with Mr. Drinker's version beneath. He believes that English words can be as singable as the German, with the proviso that the "translation must be English and not translated German." Pointing out that Wolf's songs are more difficult to handle, linguistically, than Brahms' or Schumann's, Drinker says that many of his translations are rather free. Quite conceivably there may be questions raised about the literary merits of Mr. Drinker's work, but that does not invalidate the essential value of this volume, which singers and music lovers can consult for a line-by-line translation of any Wolf song.

STRAVINSKY, edited by Edwin Corle. A Merle Armitage book, distributed by Duell, Sloane and Pearce, N. Y. $6.

Somewhat a companion in spirit to the recent symposium, Stravinsky in the Theatre, this book presents essays by various aficionados about their hero. Contributors include Edwin Corle, Jean Cocteau, Erik Satie, Boris de Schloezer, Henry Boys, Eugene Goossens, Arthur Berger, Osbert Sitwell, Aaron Copland, Nicolas Nabokoff, Merle Armitage, Samuel Dushkin, Lawrence Morton, Robert Craft, Cecil Smith and David Hall. Handsomely gotten up, the book also has decorations by such notables as Klee, Picasso, Chagall and others. Photographs, a discography, and a complete list of Stravinsky's music to date also are included. Various aspects of Stravinsky's art and personality are discussed, including Nabokoff's pleasant account of Christmas with the composer and de Schloezer's fiercely determined one about the development of Stravinsky's idiom. Most of the essayists arrive at pretty much the same conclusion, not unexpectedly, but their contributions are sound, and the book can safely be recommended as a readable and literate survey.

MUSIC SINCE 1900, by Nicolas Slonimsky. Third Edition. Coleman-Ross Co., N. Y. $7.50.

Brought up to date (to 31 Dec. 1948), Music Since 1900 presents the best one-volume panorama of its kind. Slonimsky has a happy combination of wit and scholarship; and if he sometimes forces the issue, trying to out-Mencken Mencken or to over-sophisticate his definitions, at least his book avoids the dull-as-dust aura it easily could have had. New to this edition is a Tabular View of Stylistic Trends in Music Since 1900, where in several tables and a few succinct paragraphs composed largely of jaw-breaking words, Slonimsky lays bare the schools and trends of the modernists. The main part of the book is the descriptive chronology: a saucy, lively, handy reference that also is ideal for bed-time browsing. An appendix contains letters and documents that are not readily available elsewhere, such as the Motu Proprio, some satirical odds and ends, a radio talk on atonality by Alban Berg, and a pretty complete transcript of the Soviet musical explosion in 1948, where Prokofieff, Shostakovich and the others were spanked by the Central Committee. The latter does not make pretty reading.

Miniature Scores

THIRD STRING QUARTET, by M. Mihalovici. FIRST STRING QUARTET, by Andre Jolivet. Huegel and Co., Mercury Music Corp., N. Y., sole selling agents. $3 and $2.50, respectively.

In four movements, the Mihalovici work was composed for the Pascal Quartet, and was played by them in Paris on May 7, 1947. Duration is slightly over a half hour, and the movements are marked Allegro Piacvole, Allegro Molto, Lento e Mesto, and Grave. The latter leads into an energet fugue. Mihalovici's writing is strong, with pronounced tendencies toward dissonance that do not hide the essential post-romanticism of the score. The melodic content, though a little angular, does not sound contrived.

The Jolivet quartet was composed in 1934, and lasts about 20 minutes. It is an atonal work, though the notes to this edition mention "key chords, around which the sound fabric is ever fluctuating." Furthermore, ". . . Jolivet's Quartet thus unfolds the stages of a veritable tournament, musically depicted by the struggle between an essentially rational, sound and strong interval, the perfect fifth, and the rival, the augmented fifth, radiating a magic power. . . ." The three movements, all related, are Volontaire, Allant, and Vif. Some of the writing is very complicated, and the resources of the strings often are taxed to get quasi-orchestral effects.

STRING TRIO, by Darius Milhaud. Heugel and Co., Mercury Music Corp., N. Y., sole selling agents. $1.50.

The usual instruments—violin, viola, cello—are employed in this short (13 and a half minutes) five-movement work, consisting of sections marked Vif Moderé, Serenade, Canons and Jeu Fugué. Milhaud's writing is pert and piquant. He is not striving for any great philosophical depth in this trio, and the result is a pleasantly-flowing miniature, highly melodious, and variable in mood.

LES BICHES, Suite d'Orchestre, by Francis Poulenc. Heugel, Paris; released by Mercury Music Corp., N. Y.

Les Biches was composed in 1923 for the Diaghileff ballet. He was only 24 years old when he composed it, and it was Poulenc's first orchestral work. He orchestrated it in 1940. The present suite, selected by the composer, contains 5 numbers—Rondeau, Adagietto, Rag-Mazurka, Andantino and Final. Duration is about 15 minutes. The score calls for piccolo, 2 flutes and oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets and trombones, tuba, harp, celesta, glockenspiel, percussion and strings. Apart from the adagietto, which is sometimes played at piano recitals in the composer's own reduction, the work is not very familiar. It nevertheless should be occasionally heard, not only for its cleverness and unfailing good spirits (a better word than brashness), but because it is such a perfect musical symbol of the early 'twenties.

For Piano and Orchestra

CARPRICCIO, by Wal-Berg. Leeds Music Corp., N. Y. $2 for two-piano score.

This is a rather intriguing mixture of Chopin, Fauré and D'Indy, expertly mixed and agreeably offered. It is in one movement, with several well defined sections. Some listeners will call it old-fashioned; and, in all truth, this nine-

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minute work is not particularly original, it is in good taste, though, and the composer writes as though he is in love with the piano. For some honest, fluent romanticism, the work is highly recommended. The present edition has an orchestral reduction for second piano. Wal-Berg's original scoring includes 2 each of flutes, oboes, clarinets, bassoons, horns and trumpets, 3 trombones, harp, percussion and strings.

For Voice and Piano

DEH VIENI, NON TARDAR, from Le Nozze di Figaro by Mozart; edited by Edward S. Breck. Carl Fischer, Inc., N. Y. 50c.

This great aria from Le Nozze di Figaro needs no introduction. English and Italian texts are given in the present edition, which also contains the preceding recitative beginning with "Giunse al fin il momento. . . ." The aria itself is one of the purest and noblest examples of pure legato singing in the repertoire.

LA BONNE CUISINE, by Leonard Bernstein. G. Schirmer, Inc., N. Y. $1.

Bernstein has taken four recipes from Emile Dumont's La Bonne Cuisine Française, and has set them to music. The first is Plum Pudding, the second Ox Tails, the third Tavouk Guenunksis (a chicken recipe), and Rabbit at Top Speed. The entire concept of this quartet is novel, and so is the treatment, though it will be interesting to see how well the songs stand up on repetition. English and French texts are included. The dedication reads: "For Jennie Tourel, the only begetter of these songs."

LIFT NOT THE PAINTED VEIL and THE SHEPHERD BOY SINGS IN THE VALLEY OF HUMILIATION, by David Diamond. Southern Music Publishing Co, Inc. 50c. each.

Lift Not the Painted Veil is set to verses by Shelley—gloomy verses that have their musical counterpart in the bleak, clashing harmonies used by the composer. The range of this song is from A below middle C to G—nearly two octaves. The Shepherd Boy Sings in the Valley of Humiliation, in D flat, with a range from middle C sharp to high B (or alternate E), has a few lines of Bunyan for its text. This song is much simpler and more direct, with a suggestion of hymn-like harmonies throughout.

For Piano, Flute and Violin

MADRIGAL SONATA, by Bohuslav Martinu. Associated Music Publishers, Inc., N. Y. $3.

All too few compositions are written for the engaging combination of flute, violin and piano. Martinu's skillful work brings out the color inherent in each instrument. In two movements—poco allegro and moderato—the Madrigal Sonata is a genial, melodious work with constant interplay, often quasi-canonic, among the instruments. The harmonic idiom is best described as conservative modern.

For Cello and Piano

DUO CONCERTATO, by Norman Dello Joio. G. Schirmer, Inc., N. Y. 75c.

As in much of this young composer's work, there is an unabashed melodic line that sometimes tends to be swamped in harmonies that do not always match it. Nevertheless, this Duo Concertato has considerable freshness and originality, and cellists should examine it with interest.

Jose Pedreira's Works Performed

Jose Pedreira's piano compositions have been played by Simon Barere, Hilda Andino and other concert artists. Miss Andino offered Mr. Pedreira's Etude de Concert and Cantos de España in Carnegie Hall in 1946, and Mr. Barere recently included on his concert tour and will play in New York this season the

JOSE PEDREIRA

Nocturne Melancholic and Valse in A major.

Mr. Piedreira, born in Puerto Rico, studied first with a local teacher, Mme. Sicardo, and later with Sigismond Stojowski in New York. He has won many prizes, including one sponsored by the University of Puerto Rico, and one by the island's government; one in a contest under the auspices of the Club Ateneo, and still another headed by Gladys Mayo of the faculty of the Juilliard School of Music in New York. On the jury were Vittorio Giannini, Bernard Wagenaar and Frederick Jacobi, and the winning score was Tus Caricias.

In Puerto Rico, Mr. Pedreira is a member of the board of the Free Schools of Music. These schools were established by the Puerto Rican Government at the instigation of the Hon. Ernesto Ramos Antonini, Speaker of the House of Representatives. Tuition is free for those who cannot afford to pay, and the curriculum includes wind and string instruments as well as singing.

THE DANCE

(*Continued from page* 13)

on the Latin-American Dance. The first of this series was given by La Meri on Sept. 16. . . .

Ballet Russe Opens

The fortnight's season of the Ballet Russe de Monte Carlo, opening at the "Met" on Sept. 16, under the direction of Sergei J. Denham, presented a company headed as usual by Danilova and Franklin, the latter *maitre de ballet*, also Leon Danielian, Ruthanna Boris, Mary Ellen Moylan, Oleg Tupine, Roman Jasinsky as its regular principals, with Mia Slavenska as associate artist for later appearances. Conductors for the season included Lucien Cailliet and Paul Strauss.

The opening was rather unimpressive, despite the large audience of dance enthusiasts. The bill included the first presentation of a new version of The Mute Wife, choreography again by Antonia Cobos, but with a new score by Scarlatti orchestrated and arranged by Soulima Stravinsky, who showed possession of keen musical command when he took the baton for the opening. The Wife was danced prettily by Nina Novak, and Danielian was the amusing and bewildered Husband, with Robert Lindgren as the pompous Doctor who performs the miracle of restoring the voice of the lady, only to find that her talkativeness drives her husband to despair. As formerly, he begs to be deafened in order to endure it.

In the previous choreography, with music by Paganini-Rieti, the score and action were more pointed, the Wife using castanets to represent her clicking tongue. The present version, though designed with delicacy, humor and charm, had a much less successful impact, and seemed rather a folksy but mildly decorative opus with colorful costumes by Castillo.

Other dancers appearing were Mary Haywood, Bernice Rehner, Helena Seroy and Valrene Tweedie as the Maids; Helen Murielle and Jeannette Tannan as the Doctor's Assistants; Gerard Leavitt as the Blackamoor; Donn Driver as the Cook; Alan Howard as the Gardener; and Roberta Laune and Tamara Chapman as Two Ladies.

The evening opened with Swan Lake, conducted by Cailliet. Mary Ellen Maylan showed some interesting qualities as the Swan Queen, and Oleg Tupine was a sturdy but rather unexpressive Siegfried. Neither apparently was much inspired by the occasion, and the rest of the cast, including Job Sanders as the Prince's friend, Gerard Leavitt as the Evil Genius, and the Swans led by Gertrude Tyven, were rather routine.

The quality picked up with the Pas de Deux from The Black Swan, danced with great precision and technical skill by Ruthanna Boris and Danielian. This, as usual, won great salvos of applause.

The program ended with the perennial favorite, Gaité Parisienne, Danilova appearing as the dynamic and brilliant Glove Seller; Franklin as the impetuous Baron; and Danielian, the inimitable Peruvian. Other featured dancers were Gertrude Tyven as the Flower Girl, Shirley Haynes as La Lionne, Robert Lindgren as the Officer. Massine's spirited choreography was there in essentials, and Danilova and Franklin were superbly effective as usual. But it seemed that a good deal of the action had been broadened with horseplay of various sorts, to the detriment of its style. Paul Strauss conducted the two latter performances competently. There was a long ovation and many flowers for Danilova.

The present status of the Ballet Russe de Monte Carlo shows a certain let-down in the freshness and technical accuracy of its classical works. The *corps de ballet* is not too perfectly routined. Perhaps as the winter advances, its forces will be whipped together with more effectiveness. At present it seems, despite its popularity with the public, to be largely offering a sort of "bargain counter" type of ballet. R. M. KERR.

Firkusny Playing Modern Novelties

Rudolf Firkusny, pianist, will be the soloist in the world premiere of Martinu's new Third Piano Concerto with the Dallas Symphony Orchestra on Nov. 20, under Walter Hendl's direction. The work had originally been proposed for Mr. Firkusny's appearances with the Israel Philharmonic in October, but it was decided that he would play the Beethoven "Emperor" instead there, and is giving that work nine hearings (six in Tel-Aviv, twice in Jerusalem, and once in Haifa). Among contemporary works he will perform this season are also Karol Rathaus' Theme and Variations for piano (first performance) and a group of Virgil Thomson's Etudes in his appearances on Community Concerts. He will repeat two works he premiered in New York last season—the Gian-Carlo Menotti Concerto in Los Angeles and the Howard Hanson Concerto in Rochester, N. Y.

N. Y. Concert to Honor Chopin

Honoring the Chopin centenary, a festival concert will be given at Carnegie Hall, Oct. 19, under the auspices of Trygve Lie, Secretary-General of the UN, and the Polish delegation to that body. Agi Jambor, pianist, will play the Don Giovanni Variations, op. 2, a rarely heard Chopin work, with a symphony orchestra under Franco Autori, associate conductor of the Philharmonic-Symphony. The Mannes Trio will give the relatively unfamiliar Trio in G minor, op. 8. Piano works of the composer, including the F minor Concerto, will be performed by Jakob Gimpel, who like Miss Jambor is a former prizewinner at the Warsaw Chopin International competition.

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BERNICE FROST SAYS . . .

ADULT PIANO STUDENTS

Increasing numbers of adults are beginning piano study and are proving more serious in their efforts than those of former years. The desire to participate in the making of music and to become an active musician is probably the chief stimulus. The realization that it is not difficult to learn to play the piano, and the improved procedures for creating and holding the interest of the adult, are other important reasons for continued study.

One teacher asks, "Does the adult learn faster than the younger student, and should the beginner and the slightly more advanced adult be permitted to progress rapidly?" The older person, because of his educational background and his adult thinking, will of course grasp much more quickly the fundamentals of music study. However, his lack of coordination and flexibility of the playing apparatus—arms, hands and fingers—will in the long run make his actual advancement, if well balanced, no more rapid than that of the younger piano student, and in many cases less so.

A great deal more basic and companion material should be given the adult beginner than the young pupil, all of it very easy. The adult becomes discouraged much more quickly than the child, and the inability to perform the given music easily will surely bring discouragement and possibly a discontinuation of the lessons.

Adult Repertoire "Musts"

The adult repertoire must be melodious, including familiar pieces. Arrangements, therefore, which teachers as a rule avoid, may—if well done—be used here with discretion and to good advantage. The instructor must not overlook the importance of ear training leading to improvisation or playing by ear. The enjoyment derived from the ability to "pick out tunes" and accompany them with the tonic, subdominant and dominant seventh chords is unlimited; the musical and technical value of this is much greater than at first appears. Ear response, keyboard freedom, coordination of hands, and technical facility will be greatly improved by this improvisational playing.

Also to be stressed is the sight reading, which—if correct procedures are used from the beginning—will be a part of every lesson. If the teacher has not given an adult the ability to sight-read, he has in a large sense failed the pupil. This, of course, applies to pupils of all ages.

A factor which the teacher must carefully watch is not permitting the pupil to progress too rapidly. Give much material on the easy level, train continually for sight reading and guide the playing by ear at each lesson. Under such a procedure the adult will enjoy his study and soon discover that he is no longer a beginning piano student.

Monthly Report

A well-meaning mother of one of my pupils has been making it a habit to telephone me weekly and ask about the progress of her daughter. This is becoming very annoying and besides it is impossible to give a detailed report of the weekly progress. The mother is a sensitive person and one of my best patrons—by this I mean that through her influence I have secured each season many new talented pupils. I have talked with this mother, but the weekly calls continue. Is there anything further I can do? S. V., IND.

Perhaps you can again talk with this mother and tell her you will send her a written monthly report. Explain that this will be more satisfactory to her and will be something she can show her daughter. Together they can work for improvement on the whole.

Body Movement

Several advanced pupils have recently come to me from a very fine teacher who has discontinued teaching. They have had excellent training, but all have excessive body movements while playing. It distracts greatly from their playing, and much unfavorable comment has been made after their public performances. Can I, and should I, try to change this? K. D., N. Y.

Exaggerated movement of the body is not necessary; with patience and gradual suggestions you can eliminate much of this. It is often found in the adolescent ages as an acquired quirk in supposedly expressing the music. Freedom of body is necessary, especially in following the direction of arms, but playing (as my pupils express it) "with the nose," bending much too far over the keyboard, is purely false and completely distracting. Work for relaxation with poise.

Conversation

Do you permit pupils, particularly advanced ones, to take the lesson time to talk about their problems, etc.? I have two twenty-year-old pupils who are always in some real or imaginary predicament needing immediate attention. I appreciate their confidence in me and show respect for their difficulties, but have insisted that all conversation be stopped at our lessons. Has this been the right reaction, and have you any suggestions? W. P., ILL.

It was necessary in any case that this conversation be stopped. But if you feel these pupils need your help, ask them to come some evening and talk with you for a short time. The importance of all this may seem exaggerated to you, but remember to young people these problems may be extremely vital. Treat what they say seriously but do not give up too much time to discussion; use every minute of the piano lesson for the lesson. Often conversation is the attempted means of covering up poorly prepared work.

NEW MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Piano

PIANO MUSIC FOR YOUNG WOLFGANG, by Leopold Mozart, $1. These are 23 instructive pieces written or arranged by Mozart, Sr., for his talented son. In dance forms of the day, usually in 2 parts, and for grades 2-3. This material on which Mozart thrived is as valuable today as then. THE FIVE FINGERS, by Igor Stravinsky, 75c. This contemporary master here uses his gifts for the benefit of elementary pupils. These 8 pieces, in which the right hand plays within a 5-note span, will intrigue an alert 2nd grade player. There are characteristic odd-measure phrasings, alternating meter, and dual use of major and minor modes. THREE EASY PIECES, 75c, and FIVE EASY PIECES, 90c, by Stravinsky. These are duets, the first named having an easy first part, the other an easy second part, and each requiring an advanced player to assist. The pieces are in rhythmic and colorful dance patterns, so that with the help of an advanced partner the beginner plays very stirring music. SIX INVENTIONS, by Erich Katz, $1. Imaginative writing in 2 parts, in which one voice generally freely moves against a fixed figure in the other instead of being wholly contrapuntal. Grade 4. Omega Music Edition, N. Y.

SOUTHERN SONATINA, by Edgar L. Stone, 20c. In conventional style of an instructive sonatina, this piece uses "Dixie" melodies in an engaging way. Grade 2, one movement. AIR, ANDANTE AND HORNPIPE, ADAGIO AND BOUREE, by Handel, 20c each. Numbers from "The Water Music," arranged by Felix Guenther for Grade 3, making this famous music available for young players. HAD MY VERSES WINGS, by Hahn, DREAM AT TWILIGHT, by Strauss, A DREAM, by Grieg, 20c each. These titles are three from a list of six famous songs arranged by Guenther. For grades 3-4, they afford problems in melody playing and acquaint the pianist with gems of vocal music. LONELY SHORE, and AT CHURCH, by Shura Dvorine, 20c each. These are two titles of five newly published by Dvorine, for grades 1-2, offering simple but charming music well suited for little fingers. TRAPEZE WALTZ, and THE CLOWNS, by Wm. Krevit, 20c each. Two of four titles of pieces by Krevit, each a page or two long, for the beginner, affording practical material. Century Music Publishing Co., N. Y.

LITTLE TARANTELLA and THE LITTLE RACE HORSE, by Bobbs Travis, 35c each. For advanced grade 2, each 3 pages long, these are useful pieces of lively character. G. Schirmer, Inc., N. Y.

NERVOUS GAVOTTE, by Percy Faith, 60c. Constant syncopations and emphasis on varieties of rhythms make this a spicy morsel for the player of popular music. Harms, Inc., N. Y.

MELODIES IN TWO, by Julius Herford, 75c. A handbook offering the first lessons in 1 and 2 part playing, for the piano student and also for theory classes. The little canons make fine sight-reading exercises as well as first studies in counterpoint, and there are exercises in rhythmic problems and transposition. MINIATURE CONCERTO, by Pietro Ballatore, 50c. A brief, 4-page piece which may be played as solo or with an orchestral accompaniment. It is easy enough for the 3rd year technic and will be readily understood by young players as it is composed of 8 short sections, none hard to read or memorize. C Major. Edward B. Marks Music Corp., N. Y.

Instrumental

SICILIANA, by Alec Templeton, 50c. A short piece of but slight difficulty, with a smoothly flowing cantabile melody. In ¾ meter, of quiet mood. For oboe, flute, or violin with piano accompaniment. DANCE OF THE GOLD AND SILVER FISHES, by Rimsky-Korsakoff, $1. A difficult arrangement from "Sadko" by Bolotine, involving rapidly played double stops, trills, and a spiccato passage. An effective virtuoso violin piece for a finished technique. Leeds Music Corp., N. Y. THREE PIECES from "ROMEO AND JULIET" ballet, by Prokofieff, $1.25. Arrangement by David J. Grunes of the scenes Montaigus et Capulets, Danse de jeunes antillaises, and Masques, for violin or cello. These brilliant pieces form a fascinating vehicle for a technician, provided with an able pianist as accompanist. Omega Music Edition, N. Y.

Textbooks

KEYBOARD AND DICTATION MANUAL, by Allen I. McHose and Donald F. White, $3.25. A volume in the Eastman School of Music Series, this complete text gives thorough instruction and practice in the art of quick and easy "thinking" at the keyboard. Exercises from both soprano and figured bass proceed through the entire course of harmony. Appleton-Century-Crofts, Inc., N. Y.

CLASS SIGHT-SINGING MANUAL, by W. G. McNaught, 4 shillings. Educators in this country might be interested in this English school song book, which covers requirements for their intermediate examinations. Along with the songs, theoretical work on intervals and minor mode is given. Novello and Company, Ltd., London.

For Cello

THREE EASY PIECES, by Paul Hindemith, $1.25. Composed in 1938, these are a little more difficult than the title or the instruction to be "played in 1st position" indicate. The use of frequent accidentals and changes of key require a keen ear for intonation, and both cellist and pianist must be rhythmically alert. Phrasings and melodic lines are typical of this original composer. Associated Music Publishers, Inc., N. Y.

Frieda Feldman to Give Piano Instruction Series

Frieda Feldman, pianist and teacher, specialist in music education for young people, is holding classes and demonstrations for piano teachers at her Bronx studio. Her course in How to Select and Present Material, How to Practice the Piano, and How to Prepare a Pupil Recital includes a thorough, step-by-step study of teaching procedures.

FRIEDA FELDMAN

Mrs. Feldman is a graduate of the Juilliard School of Music and a member of the National Guild of Piano Teachers. She has appeared on the radio and concert stage. Recently she presented her pupils in a recital at Carl Fischer Concert Hall.

May Etts Teaches Summer Classes

The Mozart Music Club and the W. S. Rice Music House of Columbia, S. C., presented May Etts, associate of Guy Maier, in a class for piano teachers at the Wade Hampton Hotel in Columbia, on Sept. 8 and 9. Conferences and private lessons took place on Sept. 10. The ten-hour class, given in morning and evening sessions, included Principles of Maier Technic and Teaching Materials.

Miss Etts conducted three classes in Principles of Maier Technic at her studio in Steinway Hall, New York, July 18 to 21, Aug. 8 to 11, and Aug. 15 to 18.

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IN SCHOOLS and STUDIOS

MME. ZENKA STAYNA, well-known voice teacher of New York, at Camden, Me., where she vacationed and conducted a summer course for young singers. Her artist-student, Sona Kara, soprano, appeared in several concerts recently throughout Canada.

Philadelphia Music Academy Marks 80th Year

A special concert series will mark the 80th anniversary of the Philadelphia Musical Academy, its director, Jani Szanto, announces. A Bach bicentenary series will enlist Agi Jambor, as pianist and conductor, with other solo artists, chamber orchestra, and a choral ensemble led by Sherwood Kains. Mme. Jabor will give 18 lecture-recitals on Beethoven's Piano Sonatas and a like number on the Psychology and Analysis of Musical Interpretation. There will also be several Chopin recitals and a historical series on chamber works and other scores by composers from Bach and Handel to the present.

Among additions to the faculty are Evelyn Hinkin Martz, soprano, to the vocal department. Stefan Wolpe, composer, will head the department of composition, succeeding the late Dr. Karl Weigl. Edmond DeLuca will head a department of modern music and arranging, specializing in the radio and other entertainments fields. Master classes in violin, cello and piano are directed by Dr. Szanto, Maurice Eisenberg, Mme. Jambor. Departments of opera and stage direction are under the supervision of Josef Turnau and Otto Janowitz.

Andrea Palestrina Reopens Studio

Andrea Palestrina, New York voice teacher, has reopened his studio in new quarters at Steinway Hall. Exponent of the Lilli Lehmann method of singing, Mr. Palestrina has trained several pupils who appeared successfully this summer. One of these is Sylvia Stahlman, who in July gave a concert in Nashville, Tenn., under the auspices of Mary Cornelia Malone, her former teacher and pupil of Sembrich. She sang Caro Nome from Rigoletto and Regnava nel Silenzio from Lucia, revealing a singing range of four octaves. Miss Stahlman auditioned before Boris Goldovsky and was accepted as a student at Tanglewood this summer, where she appeared in Gluck's Iphigenie en Tauride, and sang the soprano solo in Mozart's Litany under Hugh Ross. She is now preparing the roles of Lucia, Gilda, Rosina and Norina in Don Pasquale under Mr. Palestrina's tutelage and expects to give a New York recital within six months. She has also appeared in the original company of Love Life, singing a featured bit with Nanette Fabray.

UP AND DOWN THE GUILD KEYBOARD

PAUL CLARKE STAUFFER, Guild chairman at MTNA convention in San Francisco; Chairman of San Diego Chapter of Guild; past-president of California MTNA.

The Guild evening in the Concert Room of the Palace Hotel (San Francisco MTNA Convention) was planned for 75 and 300 came. The scale model of an audition designed and made by **James H. Moates,** a former pupil of **Irl Allison,** was the center-piece. **Marguerite O'Leary** and **Elizabeth Simpson** poured tea. **John Mokrejs** gave an inspiring talk, assisted by **Josephine Young Wilson** and **Lucille Martin,** hostess, and **Lewis Lane,** lecturer of New York, responded to demand with impromptu remarks.

Mrs. Alexander W. Adams gave a luncheon at Eaton's of Hollywood for **Mrs. Walter Boyd,** president of Women's Committee of Los Angeles Symphony. The luncheon was followed by an organ recital at the Whittier Avenue home of **Mrs. Clarence W. Norton. Mrs. Leland Atherton Irish,** of Music Center Planning Board, declared the new Opera House for Los Angeles will be opened in 1953, and will house all musical activities, with parking space below.

Artist pupils of **George Armstrong** will illustrate his lecture on Chopin at Carnegie Recital Hall, New York, in October. **Marion Butler,** who came up through Guild Auditions to the Artist Diploma with **Bessie Regan** of Chicago, will be soloist for the third season with the El Paso Symphony Orchestra. **Rosemary Hallum,** pupil of **Ethel Long Martin** and **Elizabeth Simpson,** was graduated from college at 19, played 23 numbers for her Collegiate Diploma for the Guild, and has won a teaching Fellowship in the University of California. **Gustav Riherd,** of Pasadena, is engaged for recital appearances by the Woman's Club in seven California cities in October and November.

Monte Hill Davis and **Mary Nan Hudgins,** pupils of **Silvio Scionti,** 1948 Guild Prizewinners, are named for the Dealy Award—$250 cash and an appearance with the Dallas Symphony Orchestra. Miss Davis also won two appearances with Houston Symphony sponsored by National Federation of Music Clubs, and State Board of Education of Texas.

Ella Connell Jesse, Guild Chairman of Portland, Ore., and **Amelia Vincent,** violist, will play **Henry Cowell's** Three Ostinati and a Bartok Sonata for Friends of New Music, Nov. 27, in Portland.

Zay Rector Bewitt's "Piano Playing by Harmony Diagrams" has come out in its twelfth printing. **Lewis Lane** will resume his lectures at New York University after a trip through Western states with Coleman Cooper and the Apollo Boys' Choir. While in Texas, Mr. Lane was guest of **Mrs. Fred Buchanan** of Dallas, and **Dr.** and **Mrs. Allison** in Austin.

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HANS BARTH DRAWS PIANO TEACHERS . . . The Hans Barth Refresher Course at Chicago Musical College, Aug. 4-11, was attended by teachers from 17 states. Members of the National Guild of Piano Teachers in the group also held a conference on Aug. 9 in the Fine Arts Building to discuss Guild activities. Mr. Barth was invited to preside. He gave subsequent courses in New York (with 20 states represented), Aug. 15-23, and in Providence, Aug. 24-Sept. 3. (Photo by Oscar, Chicago.)

Eastman to Mark 25th Year of Composers' Concerts

Replacing this Fall's Symposium of American Orchestral Works, the Eastman School of Music, University of Rochester, during the current year will observe the 25th anniversary of the beginning of the American Composers' Concerts founded by Dr. Howard Hanson, by a series of programs devoted to earlier American composers.

First of these, to be given on Oct. 21, will honor Daniel Gregory Mason. Conducted by Dr. Hanson, Eastman School director, the Eastman-Rochester Symphony Orchestra will feature the first performance of the revised score of Mason's Symphony No. 1.

Premieres are to be given to Carl Anton Wirth's Elegy on an Appalachian Folk-song and Eric DeLamarter's ballet, Piety Doe's Gremlins. Also to be programmed are John Verrall's Prelude and Allegro for string orchestra, and another work to be selected later.

Elsie Kamlot-Leitner Coaching In New York

Elsie Kamlot-Leitner, piano teacher, coach and accompanist, is now active in New York, where she maintains studios, Mme. Kamlot-Leitner was formerly a member of the Vienna Volksoper for ten years and later toured in Germany and Holland. As she was more interested in teaching and accompanying than in singing, she devoted her knowledge gained in her studies with Prof. Richard Robert, Mme. Hedwig Rosenthal and Coenraad V. Bos, to piano teaching and coaching of singers. She worked with Anni Konetzni and Ludwig Weber, two leading singers of the Vienna State Opera, and is at present assisting Mme. Elena de la Marca, dramatic soprano, and acting as voice teacher in her studio. She specializes in French and German diction for singers.

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Manhattan School to Present Two New Works

The first American performance of the Tenth Symphony by Ernst Levy, Swiss-French composer, and the New York premiere of George Antheil's new overture are among the new works slated for performance by the orchestra of the Manhattan School of Music.

The school, under the direction of Janet D. Schenck, will register this year students from some 38 states and many foreign countries. Department heads and advisors include Mrs. Schenk and Harold Bauer, piano; Hugo Kortschak, strings; Harris Danziger, orchestra; Diran Alexanian, cello; Friedrich Schorr, voice; Hugh Ross, choral ensemble; Vittorio Giannini, composition; Howard Murphy, theory; Gustave Reese, musicology.

Training Orchestra Resumes

PHILADELPHIA.—The Professional Training Orchestra of Philadelphia's New School of Music resumed rehearsals on Sept. 19 under the direction of Arthur Cohn, who heads the Fleisher Music Collection and the music department of the Free Library here. The Training Orchestra was founded two years ago, and provides a minimum of six hours' rehearsal a week, on Monday and Wednesday evenings from September through July, for training in the full symphonic repertoire. The New School is receiving audition applications at 1738 Pine St.

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Amy Ellerman Sings for Reunion

Amy Ellerman, contralto and voice teacher of New York, spent her vacation at "Eagle's Nest," her home overlooking the Missouri River in South Dakota. Miss Ellerman, daughter of an old settler family of the section, was soloist for the descendants of the pioneers of the Yankton region at their annual reunion.

Philadelphia Conservatory Series

PHILADELPHIA. — The Philadelphia Conservatory of Music, Maria Ezerman Drake, director, annóunces for 1949-50 a course of lectures, Music of the United States, given by Jeanne Behrend, illustrated by her at the piano, by recordings, students and guest artists. Barbara Lee Chadwick will give a series of lectures on the historical field of music. There will be faculty concerts, orchestral programs, performances of two operas, Cavalleria Rusticana and Hansel and Gretel; the school's chorus will join the opera class in Debussy's L'Enfant Prodigue and Cavalleria Rusticana. The Conservatory began its 73rd season on Sept. 12.

Evangeline Lehman Visits Texas

The second summer engagement of Dr. Evangeline Lehman as guest artist teacher of voice with the Musical Arts Conservatory, Amarillo, Tex., closed with a successful recital before a capacity audience. Those participating were: Jaynet Catterton, Judy Price, Georgia Ketchum, Mrs. Hankins, Betty Jones, Bernardine Martinez, Richard Hankins, Mrs. J. D. McDaniel, Catherine Morris, Barbara June Ricks, Elizabeth Reed, Mrs. H. S. Smith, and Norman Sullivan. Dr. Lehman played the accompaniments.

Mme. Crevenna at N. Y. College

Hilda Crevenna, soprano and teacher of singing, who was heard in Carnegie Recital Hall last season, is on the faculty of the New York College of Music for the coming year. On Nov. 7 Mme Crevenna will sing a program of Beethoven, Schubert, Wolf and Strauss songs at the Phillips Gallery, Washington, D.C.

SCHOOL NOTES

Anton Rovinsky will resume piano instruction at his Steinway Hall studios on Oct. 1. Special attention will be directed to modern phases in piano technique, and the main objective will continue to be fostering a creative interpretative approach in each student.

The Alcaro Symphonic Plectro-Accordion Orchestra will begin its fourth season with rehearsals every Sunday morning at the Alcaro Music Studios, conducted by Al Alcaro. Concerts will be presented, as in the past, in Town Hall. Especially needed for the ensemble are players of accordion, mandolin and guitar.

Robert Groman Noehren has been appointed lecturer in organ and University Organist at the University of Michigan, Ann Arbor, Mich., for 1949-50, and Benning Dexter has been made lecturer in piano theree. The appointments were announced by Earl V. Moore, Dean of the School of Music.

Robert C. Schenk, Violinist, Active as Coach and Teacher

Robert C. Schenk, for many years violinist with the New York Symphony and the Philharmonic-Symphony Orchestras, is now devoting his entire time to teaching and ensemble coaching.

Mr. Schenk was born in Dayton, Ohio, and attended the Cincinnati Conservatory, graduating in 1915. He taught at his alma mater for two years, and also for two years played with the Cincinnati Symphony. He came to New York in 1916 and taught with David and Clara Damrosch Mannes from the opening of the Mannes School in 1916 until 1928. It was during this period that he was with the New York Symphony under Walter Damrosch; he continued with the orchestra after it merged with the Philharmonic. A heavy schedule of rehearsals prevented his morning teaching at the Mannes School, and Mr. Schenk began private teaching in Maplewood, the Oranges, and New York.

He conducted the Symphony Club in Maplewood, and during the Second World War was director of the New York Navy Yard Employees' Band. Among his additional activities have been playing with string quartets and teaching, forming and conducting string ensembles, orchestras and bands.

ROBERT C. SCHENK
(Photo by Abresch)

NEWS IN BRIEF

Dame Myra Hess arrives in the United States early in January to play her only New York recital at Carnegie Hall, Jan. 7.

Loretta and Murray Dranoff, duo-pianists, were heard in a recital over WNYC on Sept. 18.

Alexander Sved, baritone of the Metropolitan, has returned from singing in opera in Italy and Hungary. In addition to appearing at the "Met" this season, he will be soloist with a number of orchestras and also tour in recital.

Ned Rorem has spent the summer in Morocco where he wrote a dance suite for two pianos for Fizdale and Gold, who will premiere the work during their tour this winter.

Claudio Arrau will play the Chopin E Minor Concerto with La Scala Orchestra on Oct. 14, and on Oct. 17 be heard in a 45-minute Chopin recital over BBC which will be beamed to all parts of Europe, including Poland and Russia.

Winifred Heckman, mezzo-soprano, begins a transcontinental tour in October which, before the middle of December, will have taken her to eight states.

At the invitation of Richard Crooks, Gladys Swarthout sang a concert in Buck Hill Falls, Pa., on Sept. 3. This season, besides American engagements, she will sing in England, Holland, Italy and Scandinavia.

George Chavchavadze, Russian pianist, who has been abroad for the last year playing in Italy and France, will return to the States after the first of the year for a coast to coast concert tour under the management of Annie Friedberg.

Kenneth Gordon, American violinist, is scheduled for recitals in Copenhagen and Paris this fall.

Mr. and Mrs. William Dale, duo-pianists, gave a program on Aug. 8 at the home of Frances Tarboux, Miami, Fla.

Lilly Windsor opens her concert season at Kleinhans Hall, Buffalo, Oct. 25.

Two sopranos have been added to the list of singers to appear in the season of the New Orleans Opera House Association, opening on Oct. 13. They are Virginia MacWatters, who will sing Rosina in Barber of Seville, and Elisabetta Barbato, scheduled for the part of Maddalena in Andrea Chenier. The announcement came from Walter Herbert, general director and conductor of the Association.

Siegfried Landau during August directed a series of four radio programs over WNYC. Subjects were the classical, the romantic, the impressionistic and the neo-classic styles. Hillard Edell was speaker, and there were numerous soloists.

Richard I. Strunsky has joined the firm of Frank Chapman, public relations counsellor. Mr. Strunsky, who has been with RCA Victor Records, WQXR, CBS shortwave news, and the New York Times, was for the past year a professor of journalism at Suffolk University, Boston.

Mack Harrell was guest artist of the Goethe Festival in Wiesbaden while on a concert tour of Germany under the auspices of the American Military Government.

The Bakaleinikoff Sinfonietta, 20 musicians under the leadership of Vladimir Bakaleinikoff, on Oct. 3 begin a four-weeks tour of nine states. Marina Koshetz is the soloist.

Sheila Whitely, 22-year-old American soprano, has been invited to appear in the operatic season in Milan, singing Mimi in La Boheme and Nedda in Pagliacci.

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